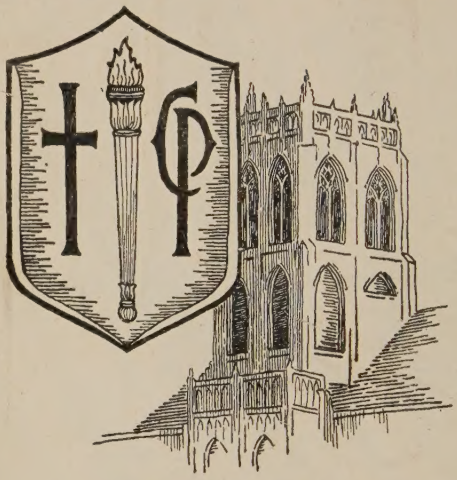

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PINDAR

THE OLYMPIAN AND PYTHIAN ODES

WITH

AN INTRODUCTORY ESSAY, NOTES, AND INDEXES

By BASIL L. GILDERSLEEVE

PROFESSOR OF GREEK IN THE JOHNS HOPKINS UNIVERSITY, BALTIMORE

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PREFACE.

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The Text of this edition of the Olympian and Pythian Odes of Pindar has been constituted according to my best judgment, and that best judgment has excluded all emendations of my own. The Notes owe much to preceding editors; it would be affectation to say that they owe everything. The Introductory Essay is intended, as the whole book is intended, for beginners in Pindar, and much of the earlier part has been transferred from a series of semi-popular lectures, the sources of which I could not always indicate with exactness, even if it were worth while. The Metrical Schemes are due to the generosity of Dr. J. H. Heinrich Schmidt, who kindly placed at my disposal the MS. of his unpublished Pindar. In these schemes the comma indicates regular caesura or diaeresis, the dot, shifting caesura or diaeresis. The other points are sufficiently explained in the Introductory Essay. In order to facilitate the rhythmical recitation of the text, I have indicated the stressed syllables by an inferior dot whenever it seemed advisable, the simple indication of the κῶλα not being sufficient, according to my experience with classes in Pindar. This has added much to the trouble of proof-reading, and I owe especial thanks to Mr. C. W. E. Miller, Fellow of the Johns Hopkins University, for his careful revision of text and schemes in this regard. My friend and colleague, Professor C. D. Morris, has done me the inestimable favor of ex-

amining the Notes and the Introductory Essay, and the treatment of every ode is much indebted to his candid criticism, his sound scholarship, and his refined taste. Mr. Gonzalez Lodge, Scholar of the Johns Hopkins University, has lightened, in thankworthy measure, the task of preparing the Indexes; and Dr. Alfred Emerson, Lecturer on Classical Archaeology, has aided me in the selection of the illustrations, most of which are reproduced from the admirable work of Percy Gardner, "Types of Greek Coins." Every effort has been made to secure typographical accuracy, and in the last stage of the revision Professor Drisler's practised eye and wide knowledge have been of great service in bringing about such degree of correctness as this edition presents.

Basil L. Gildersleeve.

Johns Hopkins University, Baltimore,
January 1, 1885.

INTRODUCTORY ESSAY.

I.

LIFE.

The names of Pindar's parents are variously given. If we follow the prevalent statement, he was the son of Daïphantos; and his son, in turn, after established Greek usage, bore the name Daïphantos. His brother, of uncertain name, was a mighty hunter, and much given to athletic sports, and this has suggested the unfailing parallel of Amphion and Zethos. The names of his mother, Kleodike (or Kleidike), of his wife, whether Timoxene or Megakleia, his daughters, Protomache and Eumetis, have an aristocratic ring, for there were aristocratic names in antiquity as in modern times. There is no reason for mythologizing Kleodike, Timoxene, Megakleia. As well allegorize Aristeides, Perikles, Demosthenes, because their names happen to fit their fortunes. But Pindar's aristocratic origin rests on surer foundations, and we have good reason for calling him an Aigeid (P. 5, 69–71).

Pindar an Aigeid.

What the relations were between the Theban and the Spartan Aigeidai is a matter of lively discussion. It is enough for understanding Pindar that it was an ancient and an honored house, and that Pindar was in every fibre an aristocrat. This explains his intimacy with men of rank, and his evident connection with the priesthood—the stronghold of the aristocracy. To his aristocratic birth, no less than to his lofty character, was due his participation in the *θεοξένια*, or banquet of the gods at Delphi—an honor which was perpetuated in his family; and the story that he was a priest of Magna Mater is confirmed by his own words (P. 3, 77–79), if not suggested by them.

Pindar was born at Thebes, the head of Boeotia—Boeotia, a canton hopelessly behind the times, a slow canton, as the nimble Attics would say, a glorious climate for eels, but a bad air for brains. Large historical views are not always entertained by the cleverest minds, ancient and modern, transatlantic and cisatlantic; and the annals of politics, of literature, of thought, have shown that out of the depths of crass conservatism and proverbial sluggishness come, not by any miracle, but by the process of accumulated force, some of the finest intelligences, some of the greatest powers, of political, literary, and especially religious life. Modern illustrations might be invidious, but modern illustrations certainly lie very near. Carrière compares Boeotia with Austria and the Catholic South of Germany at the close of the eighteenth century, with their large contributions to the general rise of culture in song and music. If such parallels are not safe, it may be safe to adduce one that has itself been paralleled with the story of the Island of the Saints, and to call attention to the part that the despised province of Cappadocia played in the history of the Christian Church. A Cappadocian king was a butt in the time of Cicero; the Cappadocians were the laughing-stock of the Greek anthology, and yet there are no prouder names in the literary history of the Church than the names of the Cappadocian fathers, Basil and the Gregories. But, apart from this, Boeotia has been sadly misjudged. Pindar, Pelopidas, and Epameinondas were not all, nor yet the *πρέσβειρα Κωπάδων κορᾶν* of the Acharnians. There is no greater recommendation of the study of Greek lyric poetry than this—that it enfranchises the reader from Athenian prejudice and Athenian malice, while Athens herself is not less dear than before. Pindar, then, was an aristocrat in a canton[1] that a modern census-taker might have shaded with select and special blackness. Himself born at Thebes, his

Boeotia.

[1] Of course it may be said that Pindar was a Boeotian only in name, not in blood—belonging, as he did, to the old pre-Boeotian stock; but as he himself accepts the name with the responsibility (*Βοιωτία ὖς*), we need go no further.

parents are said to have come to the city from an outlying northwestern deme, Kynoskephalai, a high hill overlooking the swamp Hylike. Of his infancy we know nothing. The tale that bees distilled honey on his lips is told over and over of the childhood of poets and philosophers. *Non sine dis animosus infans*, we are as ready to believe to be true of him as of any other great man. Of course he enjoyed the advantage of an elaborate training. Perhaps Boeotians trained even more than did the Athenians. The flute he learned at home, and it is supposed that at a later period he enjoyed the instructions of Lasos of Hermione, the regenerator of the dithyramb; although it must be noted that the Greeks have an innocent weakness for connecting as many famous names as possible in the relation of teacher and pupil. The statement imposes on nobody. One goes to school to every great influence. It is only honest to say, however, that if Pindar studied under Lasos he was either an ungrateful scholar or underrated his indebtedness to his master. Unfortunately the jibbing pupils are sometimes the best, and the teacher's fairest results are sometimes gained by the resistance of an active young mind. At all events, Pindar has very little to say about training in his poems, much about native endowment, which was to him, as an aristocrat, largely hereditary. We may therefore dismiss Pindar's teachers—Skopelinos, Apollodoros, Agathokles. It is enough for us to know or to divine that he was carefully trained, and had to submit to the rude apprenticeship of genius. First a drill-master for others, then a composer on his own account, he had to work and wait. His great commissions did not come until he had won a national name. Goethe has commended, as others had done before and others have done since, the counsel of noble women to all who seek the consummation of art, the *caput artis, decere*. Korinna—the story is at least well invented—Pindar's fellow-student, not his teacher, gave him a great lesson. In his first poem, he had neglected to insert myths. Admonished of this omission by Korinna, and remembering that his monitress was herself fa-

Pindar of Kynoskephalai.

Training.

Korinna.

mous for her handling of the myth, he crowded his next hymn with mythological figures — the fragment is still preserved (II. 1, 2)—whereupon she said, with a smile: "One ought to sow with the hand, not with the whole sack" (*τῇ χειρὶ δεῖν σπείρειν ἀλλὰ μὴ ὅλῳ τῷ θυλάκῳ*). It is unnecessary to emphasize the feminine tact of the advice. On another occasion Korinna is said to have blamed Pindar for having used an Attic word. This, also, is not a bad invention. It accords with the conservative character of woman; it accords with the story that Korinna won a victory over Pindar by the familiar charm of her Boeotian dialect as well as by the beauty of her person. It was in honor of that victory, or another, that her filleted statue was erected at Tanagra, where Pausanias saw it hundreds of years afterwards. Aelian, an utterly untrustworthy scribbler, adds that Pindar, in the bitterness of his heart, called his successful rival a swine. If Pindar used the phrase at all, it must be remembered that *Βοιωτία ὗς* (O. 6, 90) was a common expression—half spiteful, half sportive—and that the moral character of the swine stood higher with the Greeks than it stands with us. The swine-woman of Phokylides, who was neither good nor bad, was not the sow of the Old Testament or the New. The Greeks were brotherly to the lower animals. Bull, cow, heifer, cock, ass, dog, were at all events high-poetic.

Encouraged, perhaps, by Korinna's success, a younger poetess, Myrtis, attempted to cope with Pindar. She was ingloriously defeated, and sharply chidden by Korinna, with the sweet inconsistency of her sex.

Myrtis.

Pindar was twenty years old when he composed the tenth Pythian in honor of Hippokleas of Thessaly. This poem, as the firstling of Pindar's genius, has a special interest; but it requires determined criticism to find in it abundant evidence of the crudeness of youth. If Pindar was twenty years old at the time when he composed the tenth Pythian, and the tenth Pythian was written in honor of a victory gained Pyth. 22 (Ol. 69, 3 = 502 B.C.), Pindar must have been born in 522 B.C. A close contempo-

Pindar's earliest poem.

Date of his birth.

rary of Aischylos (born 525 B.C.), Pindar suggests a comparison with the great Athenian; but no matter how many external resemblances may be found, nay, no matter how many fine sentiments and exemplary reflections they may have in common, the inner dissidence remains.[1] One question always arises when the Μαραθωνομάχης and Pindar are compared, and that is the attitude of the Theban poet during the Persian war. Was Pindar in thorough sympathy with the party of the Theban nobility to which he belonged by birth, by training, by temperament, or was he a friend of the national cause—as it is safe to call a cause after it has been successful? Within the state there seems to be no question that Pindar was a thoroughpaced aristocrat, and those who think they have noticed greater liberality in the middle of his life have to acknowledge that he became more rigid towards the close. Without the state his imagination must have been fired by the splendid achievements of the Hellenes, and his religious sense must have been stirred by the visible working of the divine power in setting up and putting down. He could not but be proud of the very victories that told against his own country, and yet there is no note in all his poems that shows the kinship that reveals itself in Simonides. The story that the famous fragment in praise of Athens brought upon him the displeasure of his countrymen, which they manifested by the imposition of a heavy fine, reimbursed twofold by the Athenians—this story, with all its variations, the statue, the προξενία, has not escaped the cavils of the critics, and does not, in any case, prove anything more than a generous recognition of the prowess of an alien state, if, after all, anything Greek could be alien to a man so fully in sympathy with all

Pindar and the Persian war.

[1] "Both Aeschylus and Pindar speak of Etna in volcanic eruption. But Aeschylus—thoroughly Greek in this—fixes our thought on the scathe done to man's labor. Pindar gives a picture of natural grandeur and terror (P. 1, 20). The lines on the eclipse of the sun [fr. VII. 4] are sublime. But it is not the moral sublimity of Aeschylus. Pindar never rises into the sphere of titanic battle between destiny and will. He is always of the earth, even when he is among the gods."—JEBB.

that made Greece what it was. For in the sense that he loved all Greece, that he felt the ties of blood, of speech, above all, the ties of religion, Pindar was Panhellenic. The pressure of the barbarian that drew those ties tighter for Greece generally, drew them tighter for him also; but how? We are in danger of losing our historical perspective by making Pindar feel the same stir in the same way as Aischylos. If he had, he would not have been a true Theban; and if he had not been a true Theban, he would not have been a true Greek. The man whose love for his country knows no local root, is a man whose love for his country is a poor abstraction; and it is no discredit to Pindar that he went honestly with his state in the struggle. It was no treason to Medize before there was a Greece, and the Greece that came out of the Persian war was a very different thing from the cantons that ranged themselves on this side and on that of a quarrel which, we may be sure, bore another aspect to those who stood aloof from it than it wears in the eyes of moderns, who have all learned to be Hellenic patriots. A little experience of a losing side might aid historical vision. That Pindar should have had an intense admiration of the New Greece, should have felt the impulse of the grand period that followed Salamis and Plataia, should have appreciated the woe that would have come on Greece had the Persians been successful, and should have seen the finger of God in the new evolution of Hellas—all this is not incompatible with an attitude during the Persian war that those who see the end and do not understand the beginning may not consider respectable.

Travels.

The life of a lyric poet was usually a life of travel. Arion is the type of a wanderer, Ibykos and Simonides journeyed far and wide, and although we must not suppose that Pindar went whithersoever his song went, he was not a home-keeping man. His long sojourn in Sicily is beyond a doubt. Aigina must have been to him a second home. Journeys to Olympia, to Delphi, to Nemea, are certain. If he studied under Lasos, he must have studied at Athens, and it is likely that he was familiar with many parts

of Greece, that he went as far north as Macedon, as far south as Kyrene. Everywhere he was received with respect, with veneration. Myths were woven about him as about few poets, even in myth-loving Greece. Not only did the princes of earth treat him as their peer, but the gods showed him distinguished honor. The Delphic priests, as we have seen, invited him to the Θεοξένια as a guest of the divinities, and, more than this, Pan himself sang a poem of Pindar's, and Pindar returned thanks for the honor in the *parthenion* beginning Ὦ Πάν. Of a piece with this story is the other that Pindar had a vision of a walking statue of Magna Mater, and it is needless to say that Magna Mater, Pan, and the rest are all combinations from various allusions in his poems. Unworthy of critical examination as they are, such stories are not to be passed by in silence, because they reflect the esteem in which the poet was held.

Myths.

The death of Pindar, as well as his life, was a fruitful theme. The poet prayed for that which was best for man. The god,—Ammon, or Apollo,—sent him death on the lap of his favorite Theoxenos,—according to one legend, in the theatre at Argos, according to another, in the gymnasium. His bones, however, rested in Thebes. Persephone—or was it Demeter?—appeared to him in vision, and reproached him with not having celebrated her in song, her alone of all the deities, and she prophesied at the same time that he would soon make up for his shortcomings when he should be with her. In less than ten days Pindar had gone to "the black-walled house of Phersephona" (O. 14, 20), daughter of Demeter. After his death he appeared in vision to an aged kinswoman, and repeated a poem on Persephone, which she wrote down after she awoke, as Coleridge did Kubla Khan, and thus preserved it for after-times. The time of Pindar's death is very uncertain. It is commonly supposed that he lived to an advanced age. Some make him die at eighty; others see no proof of his having gone beyond sixty-six. One prudent soul, with wise reserve, says he did not live to see the outbreak of the Peloponnesian war. The latest poem

Death of Pindar.

Time of Pindar's death.

that we can date certainly is O. 4 (Ol. 82, 452 B.C.), but O. 8 is often assigned to 450 B.C.

Sundry apophthegms are attributed to Pindar. Most of them show the aloofness, so to speak, of his character. "What is sharper than a saw? Calumny." "What wilt thou sacrifice to the Delphic god? A paean." "Why dost thou, who canst not sing, write songs? The shipbuilders make rudders but know not how to steer." "Simonides has gone to the courts of the Sicilian tyrants. Why hast thou no desire to do the same? I wish to live for myself, not for others." These expressions at least reproduce the temper of the man as conceived by antiquity. Such a self-contained personage could never have made himself loved by a wide circle. Admired he was without stint, often without true insight. The reverence paid his genius was manifested in many ways. Familiar to all is the story that when Thebes was pillaged and destroyed by the Macedonian soldiery, the house of Pindar was spared[1] by the express order of Alexander the Great, whose ancestor he had celebrated in song (fr. VIII. 3).

Apophthegms.

II.

The poems on which Pindar's fame chiefly rests are the ἐπινίκια, or Songs of Victory, composed in celebration of successes gained at the great national games. It is true that these poems constituted only one phase of his work, but they are the most important, the most characteristic, of all. Else they had not alone survived entire. They were more popular than the others, says Eustathios, because they addressed themselves more to human interests, the myths were fewer, and the obscurity was less. But these reasons, which are strange to us now, do not account for the survival. That which embodies the truest, inliest life of a people comes down, the rest perishes and passes over into new forms. Antique epos, antique tragedy, the Old Attic

WORKS. ἐπινίκια.

[1] "The great Emathian conqueror bid spare
The house of Pindarus when temple and tow'r
Went to the ground."—MILTON.

comedy, the *ἐπινίκια* of Pindar—for these there is no Avatar, and they live on; and yet it would not be doing justice to the rare genius of Pindar to judge him by the *ἐπινίκια* alone, and fortunately the fragments of the other poems that remain are long enough to justify a characteristic, or at all events long enough to vindicate his versatility. The Pindar of *θρῆνος*, *ὑπόρχημα*, *σκολιόν*, is the Pindar of the *ἐπινίκια*, but now his mood is sweeter, tenderer, now brighter and more sportive, than in the *ἐπινίκια*.

But a rapid enumeration must suffice here. The Pindaric fragments are arranged under the following heads: 1. *Ὕμνοι*, the fundamental notion of which is praise (*κλέος*).

Fragments.

1. ὕμνοι.

The fragment of the *ὕμνος* that called forth the counsel of Korinna suggests a *κλέος* in every line. 2. *Παιᾶνες*. The Doric name (*Παιάν* = *Παιών*) shows a Doric origin, and the rhythms were Dorian (*τεταγμένη καὶ σώφρων Μοῦσα*, says Plutarch). The theme is either petition or thanksgiving. Pindar's paeans are mainly on Apollo, to whom, with his sister Artemis, the paean originally was exclusively addressed. The paean seldom had orchestic accompaniment, and so forms a contrast to 3. *Ὑπορχήματα*, in which the dancing is prominent, and in which there is a close correlation between the theme and the orchestic movement. The greatest master of this mimetic composition was Simonides of Keos, *αὐτὸς αὐτοῦ κράτιστος*. The hyporchemata were more secular than the paean, and represented the exuberant joy of the festival. Pindar composed a hyporchema in honor of Hieron, of which we have fragments; and famous is the passage also from the hyporchemata touching the eclipse of the sun. 4. Of *προσόδια*, or processional songs with flute accompaniment, Pindar composed two books, the most considerable fragment of which was prepared for a *πομπή* to Delos, the others for a *πομπή* to Delphi. 5. *Παρθένια*, with flute accompaniment in the Dorian mood for choruses of virgins in honor of gods, as Apollo or Pan, in the fragments of Pindar; or of men, as Hieron (P. 2, 19).

2. παιᾶνες.

3. ὑπορχήματα.

4. προσόδια.

5. παρθένια.

6. Ἐγκώμια are laudatory poems in the widest sense. In a narrower sense they are songs sung at the Dorian κῶμος in honor of distinguished men, and evidently it would often be difficult to tell an ἐπινίκιον from an ἐγκώμιον. 7. Παροίνια, or "drinking-songs," of which the σκόλια, or rather σκολιά,[1] were sung by individuals at banquets. The name is puzzling, and has been variously explained in ancient and in modern times; the "obliquity" of the σκολιόν being referred now to the zigzag way in which the song was passed on from singer to singer, now to the character of the rhythm. Engelbrecht, the most recent investigator, maintains that it was a generic name for the lighter Àiolian (Terpandrian) composition in contradistinction to the gravity of the epic. As developed in literature the *skolia* were brief, pithy songs, almost epigrammatic. The themes were love, wine, the philosophy of life, the stirring scenes of history. Clement of Alexandreia compares them oddly, but not ineffectively, with the psalms. The most famous of all the Greek σκολιά is that of Kallistratos in honor of Harmodios and Aristogeiton, the slayers of Hipparchos (*ἐν μύρτου κλαδὶ τὸ ξίφος φορήσω*). Böckh thinks that Pindar developed the σκολιόν and put it into a choral form, the chorus dancing while the singer was singing. All which is much disputed.[2] The fragments that we have are dactylo-epitrite. One of them is referred to in the introduction to O. 13. 8. The dithyramb (διθύραμβος) — a half-dozen etymologies might be given, each absurder than the other— is a hymn to Iakchos (Bakchos), the mystic god, whose more mundane side is expressed by the name Dionysos. It is a fragment of one of Pindar's dithyrambs that preserves to us the memorable encomium of Athens:

6. ἐγκώμια.

7. παροίνια, σκολιά.

8. διθύραμβοι.

ὦ ταὶ λιπαραὶ καὶ ἰοστέφανοι καὶ ἀοίδιμοι,
Ἑλλάδος ἔρεισμα, κλειναὶ Ἀθᾶναι, δαιμόνιον πτολίεθρον.

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[1] See A. G. Engelbrecht, De Scoliorum Poesi, Vienna, 1882, p. 20.

[2] Engelbrecht, l. c. p. 95.

9. Yet one more department must be mentioned—one in which Pindar attained the highest excellence. Simonides, his rival, touched tenderer chords in the *θρῆνος*, or "lament," and the fragment that tells of Danaë's lullaby to Perseus, the noble tribute to those who died at Thermopylai, are among the most precious remains of Greek poetry. But Pindar's *θρῆνοι* struck a higher key, and at the sound of his music the gates of the world beyond roll back. The poet becomes a hierophant.

9. θρῆνος.

III.

A song of victory is as old as victory itself, and only younger than strife, "the father of all things." The unrenowned *ἐνδομάχας ἀλέκτωρ*, spoken of by Pindar, chanted his own *epinikion* before the flood. Old songs of victory are familiar to us from the Bible—Miriam's song, Deborah's song, the chorals of virgins that sang "Saul hath slain his thousands, but David his ten thousands." Pindar himself mentions the old *μέλος* of Archilochos, a hymn on the heroes of the games, Herakles and Iolaos, the *τήνελλα καλλίνικος*, the "See the conquering hero comes," which was chanted by the victor's friends in default of any special *epinikion*. No one who has read the close of the Acharnians of Aristophanes is likely to forget it.

THEME.

The Epinikion.

There were singers of *epinikia* before Simonides and Pindar, but we shall pass over the obscure predecessors of these two princes of Hellenic song, to whom the full artistic development of the lyric chorus was peculiarly due, pausing only to point out to the beginner in Pindar, who is ordinarily more familiar with the tragic chorus than with any other, the fundamental difference between tragic and lyric. The tragic chorus has been called the ideal spectator, the spectator who represents the people. It is the conscience, the heart of the people. In the best days of the drama the chorus follows every turn of the action, heightens every effect of joy or sorrow by its sympathy, rebukes every violation of the sacred law by indignant protest or earnest appeal to the powers

Lyric chorus.

above. If the coryphaeus or head man speaks, he speaks as the representative of the whole.

Mouthpiece of the poet.

But in Pindar the chorus is the mouthpiece of the poet, and does not represent the people except so far as Pindar, through the chorus, expresses the thought of the Greeks and reflects their nationality. In the tragic chorus old men and young maidens, hardy mariners and captive women are introduced; but under all the dramatic proprieties of expression, we see the beating of the Greek heart, we hear the sound of the Greek voice. In Pindar's *epinikion* we never forget Pindar.

Scope of the Epinikion.

The victories in honor of which these *epinikia* were composed gave rise to general rejoicing in the cantons of the victors, and a numerous chorus was trained to celebrate duly the solemn festivity. This public character brought with it a grander scale, a more ample sweep, and the *epinikion* took a wider scope. It is not limited to one narrow line of thought, one narrow channel of feeling. There is festal joy in the *epinikion*, wise and thoughtful counsel, the uplifting of the heart in prayer, the inspiration of a fervent patriotism; all these, but none of them constitutes its character. That character is to be sought in the name itself. The *epinikion* lifts the temporary victory to the high level of the eternal prevalence of the beautiful and the good over the foul and the base, the victor is transfigured into a glorious personification of his race, and the present is reflected, magnified, illuminated in the mirror of the mythic past. Pindar rises to the height of his great argument. A Theban of the Thebans, an Aigeid, a Kadmeian he is, and continues to be, but the games were a pledge and a prophecy of unity, and in the *epinikia* Pindar is national, is Panhellenic. From the summit of Parnassos he sweeps with impartial eye the horizon that bounds Greek habitation. Far in the west lies Sicily, "the rich," with Syracuse, "the renowned, the mighty city," "sacred pale of warrior Ares," "of heroes and of horses clad in iron, foster-mother divine," and "the fair-built citadel of Akragas, abode of splendor, most beauti-

Panhellenism of the Epinikion.

ful among the cities of men, dwelling-place of Persephone," and Kamarina, "watered by the Hipparis, with the stedfast dwellings that skirt the stream," and Himera with its hot springs, haunted by the nymphs, and Aitna, "all the year long the nurse of biting snow." He looks across the firth to Italy, to the land of the Epizephyrian Lokrians, and from his height "bedews the city of brave men with honey." Then, turning southward, he descries Kyrene, "rich in flocks, fruitfullest of lands," "third part of the mainland," "stock of loveliness." Eastward then to Rhodes, "child of Aphrodite and bride of the sun," to Tenedos, "resonant with lute and song." Now home to Greece and Argos, "city of Danaos and the fifty maidens with resplendent thrones," "the dwelling of Hera," "meet residence for gods, all lighted up with valorous deeds." Long does his gaze linger on Aigina, no eyesore to him, however it may be to the Peiraieus. One fourth of the *epinikia* have for their heroes residents of that famous island which Pindar loved with all the love of kindred. "Nor far from the Charites fell her lot," "this city of justice," "this island that had reached unto the valorous deeds of the Aiakidai," "her fame perfect from the beginning," "the hospitable Doric island of Aigina." Yet he is not blind to the merits of Aigina's foe. Every one knows by heart the words that earned him the great reward. In the dithyramb Athens is Ἑλλάδος ἔρεισμα, κλειναὶ Ἀθᾶναι: in the *epinikia* she is lauded as the "surest foundation of song." His glance takes in with rapid sweep Lakedaimon and Thessaly. "If Lakedaimon is prosperous, Thessaly is happy; the race of one, even Herakles, ruleth both." Nearer he comes, now to "famed" Opus, now to Orchomenos, "land of steeds, watered by the Kephissos, dwelling-place of the Charites," and then his eye rests in brooding love on Thebes, the theme of his earliest song, "Thebes of the seven gates, mother mine, Thebes of the golden shield."

It is evident, then, that the theme was no narrow one, that all that was best, highest, most consecrated, all the essential Hellenism in Pindar had ample scope. And now, even to

those who know nothing of Pindar, except by the hearing of the ear, the great games of Greece have been brought nearer by the recent excavations at Olympia, and the brilliant scene of the Olympian festival is more vivid than ever to the imagination. We see the troops of pilgrims and the hosts of traffickers wending their way to the banks of the Alpheios, the rhetorician conning his speech, the poet hugging his roll of verse, the painter nursing his picture, all seeking gold or glory at the festival. Few landscapes so familiar now as the plain of Pisa, with its sacred river and his mischievous brother, Kladeos. The fancy can clothe the Altis again with the olive, and raise sunny Kronion to its pristine height, and crown it with the shrine to which it owes its name. We see again temples and treasure-houses, the flashing feet of the runners, the whirlwind rush of the chariots, the darting of the race-horses, the resolute faces of the men who ran in armor, the gleaming flight of the javelins, the tough persistence of the wrestlers, each striving to put off on his antagonist the foulness of defeat. The scene is lighted up by the mid-month moon, and the revolving Horai seem to have brought back the music of the past to which they danced more than two thousand years ago. Everything that has been brought to light in Olympia has brought with it new light for the scene, for the games. The Hermes of Praxiteles is henceforth for us the impersonation of the youthful athlete, whose physical prowess has not made him forget tenderness and reverence. The Nike of Paionios revives for us the resistless rush of victory; the breeze that fills her robe quickens the blood in our veins. Stadion, the oldest of all the games, most characteristic of all, as it symbolized Greek nimbleness of wit, Greek simplicity of taste, pentathlon, pancration, the chariot race, the race with horses, all these become more real to us for statue and vase and votive tablet. We mingle in the eager crowds, we feel the tremulous excitement, we too become passionate partisans, and swell the volume of cheers. Many masters of style have pictured to us the Olympic games, but these things belong to masters of style, and no

The games.

Olympia.

futile rivalry will be attempted here with what has helped so many to a clearer image of the great scene. Yet, after all that has been said by word-painter and by archaeologist, the poet must give the poet's meaning to the whole. Reconstruct Greek life and we shall better understand Pindar. With all my heart; but after the reconstruction we shall need the poet's light as much as ever, if not more.

It is only in accordance with the principle of the organic unity of Hellenism that the acme of Greek lyric art should have embodied the acme of Greek festal life. The great games of Greece are as thoroughly characteristic of her nationality as the choral poetry which was the expression of them and the crown of them. Choruses we find everywhere, games we find everywhere, but despite all recent advance in athleticism, the Greek games were superior in plastic beauty to their modern analogues, as superior as were the Greek choruses to the rude dance and the ruder song of May-pole and vintage. The point of departure may have been the same, but the Greeks alone arrived.

Origin of games.

Delphic influences.

The origin of the great games of Greece is to be sought in the religion of Greece,[1] and the influence of Delphi,—centre of the religious life of the people,—was felt in every regulation that controlled these famous contests. The times of the performance were in the hands of the priests, the cycle was a religious as well as an astronomical cycle. Eight years, the great year of expiation, the great *λυκάβας*, the hecatomb of months, the period of the great *πομπή* from Tempe to Delphi, was subdivided into shorter periods for the performance of the games.

Prizes.

The contests themselves may have come over from Asia, as Thukydides says, but a marked point of difference was the absence of intrinsically valuable prizes, which so astonished the attendants of Xerxes. At other games prizes of value were bestowed, and lists are given in Pindar, but at the great games the prize was a simple wreath. It is

[1] This section follows CURTIUS closely.

true that abundant honor awaited the victor at home, special seats at festivals, free table in the prytaneion, and other immunities and privileges, but the honor was the main thing, and though it was not dearly bought,—for the two great historians, Herodotos and Thukydides, unlike in so many things, never forget to mention the agonistic achievements of the characters that cross their pages,—though the honor was not dearly bought, it was bought not only with toil, but with money, whether in training for the contest, or in outlay for horse and chariot, or in the celebration of the victory.

Greek games and Oriental.

Early noted, early emphasized, was another difference between Greek games and Oriental. The human form, as something sacred in its perfection, was displayed in all its beauty and strength to the eye of day, as to the eye of the god. The Oriental games bore the mark of their bloody origin in self-mutilation. Under Dorian influence, even the Ionian dropped his trailing robes and brought a living sacrifice to his deity, the fresh bloom of young manhood, the rich efflorescence of the gifts of fortune.

Olympian games.

Of these festivals the greatest was the Olympian, "the sun in the void ether," that makes the lesser lights pale into nothingness, the fire that shines in the blackness of night, and makes night look blacker by its brilliancy. The establishment of it, or the re-establishment of it, marks the union of the Doric island of Pelops, and it speedily rose to national importance. The first recorded victory is that of Koroibos (*σταδίῳ νικήσας*), 776 B.C. The Olympian games were celebrated at the end of every four years, beginning, according to the older view, with the first full moon following the first new moon after the summer solstice, according to the recent investigations of Unger, with the second full moon after the same.

Pythian, Nemean, Isthmian.

The Pythian festival, celebrated in the third year of each Olympiad, was revived and put on a firmer footing in 586 B.C., and the establishment or revival of the Nemean is assigned to 573 B.C., of the Isthmian to 582 B.C., and it is no mere coincidence that the rise of this

new life belongs to the same century that witnessed the downfall of the ambitious houses that had acquired despotic power in Corinth and Sikyon.

There were games all over Greece—one sometimes wearies of such lists as are unrolled in O. 13—but these four were of national significance, all of them Amphiktyonic, all more or less under Delphic, under Apollinic influence. A sacred truce was proclaimed to guarantee the safety of pilgrims to the games, and a heavy fine was imposed on any armed body that should cross the border of Elis in the sacred month. In this peace of God the opposing elements of Greek nationality met and were reconciled. The impulsive Ionian was attuned to the steadier rhythm of the Dorian, and as Greek birth was required for all competitors, the games prepared the way for a Panhellenism which was no sooner found than lost. And yet, despite this Panhellenic character, the games did not entirely lose the local stamp. The Pythian games, for instance, were especially famous for their musical contests, the Isthmian gave the most ample opportunity for commercial exchange.

National significance of these games.

Two moral elements, already indicated, enter into the games. They are called by homely names, toil and expense, *πόνος δαπάνα τε.*[1] They are moral elements because they involve self-sacrifice, submission to authority, devotion to the public weal. "So run that ye may obtain" is not merely an illustration, it is a lesson. Whether it be fleetness of foot or swiftness of horse, it demands the renunciation of self-will, and the glory is, after all, not the winner's, but the god's, for the beauty that shone forth on the stadion, the wealth that glittered in the festal display, came alike from God. The games themselves are held in honor of the gods, the Olympian and Nemean of Zeus, the Pythian of Apollo, the Isthmian of Poseidon. Their praise is often the burden of the song, and the

πόνος δαπάνα τε.

Honor paid the gods.

[1] O. 5, 15. If, however, that is not accepted as Pindaric, we have I. 1, 42, *ἀμφότερον δαπάναις τε καὶ πόνοις*: I. 5 (6), 10, *δαπάνᾳ τε χαρείς καὶ πόνῳ.*

poems in which they are not magnified may be counted on one hand.

The great national heroes of Greece share in the honor. Herakles is hardly less vividly present to our mind at the Olympian games than Zeus himself. Indeed the Herakles of Pindar might well claim a separate chapter.[1] And as the games are a part of the worship of the gods, so victory is a token of their favor, and the *epinikion* becomes a hymn of thanksgiving to the god, an exaltation of the deity or of some favorite hero. The god, the hero, is often the centre of some myth that occupies the bulk of the poem, and it may seem at the first glance, perhaps after repeated reading, that mere caprice had dictated the choice of this or that myth rather than another, but closer study seldom fails to reveal a deeper meaning in the selection. The myth is often a parallel, often a prototype. Then the scene of the victory is sacred. Its beauties and its fortunes are unfailing sources of song. We learn how Pelops of yore won the chariot-race against Oinomaos, we learn how Herakles planted the Altis with trees, and brought the olive from the distant land that lies behind the blast of shrill Boreas. Not less favored is the land of the victor. Country and city are often blended with goddess or heroine whose history of trial and triumph prefigures the trial and triumph of the victor. Then the history of the house often carried the poet up to the higher levels of poetry, for the house was not unfrequently an old heroic line going back into the mythic past. The *epinikion* is thus lifted up above the mere occasional poem, and we can well understand how such a crown of glory as a Pindaric ode would be carefully preserved and brought forth on each recurrence of the festal day. Such a poem has often for its theme a grand tradition, traditional hospitality, traditional freedom from ὕβρις, that arch-crime against the life of a Greek state, traditional victories. Even when the fortunes of

Herakles.

Scene of the victory.

City of the victor.

History of his house.

[1] V. Menghini, Ercole nei canti di Pindaro. Milano, 1879.

a house have been chequered, what is lost in brilliancy is gained in human interest. The line disowned of Fortune comes to its rights again. The glory of the grandsire is revived in the third generation. Then there is the victory itself with all the splendor that attends it—the sacrifices, the processions, the banquets, the songs; and, not least, the songs, for Pindar magnifies his calling, and large space is given to the praise of poetry.

From this rapid enumeration of the elements of the *epinikion*, it will appear that the range is not narrow. There is scope enough for the highest work, as high as the brazen heaven not to be climbed of men, deep as the hell in which "yon people" bear toil and anguish not to be looked at with mortal eye, broad as the family, the house, the race, mankind. And yet the poetry of Pindar does not lose itself in generalities. He compares his song to a bee that hastes from flower to flower, but the bee has a hive. He compares his song to a ship, but the ship has a freight and a port. His song does not fly on and on like a bird of passage. Its flight is the flight of an eagle, to which it has so often been likened, circling the heavens, it is true, stirring the ether, but there is a point on which the eye is bent, a mark, as he says, at which the arrow is aimed. The victory is not forgotten. The *epinikion* is what its name implies. Not a set piece of poetic fire-works, nor yet, as many would make it out to be, a sermon in rhythm. It is a song of praise. But all extravagance of eulogy is repressed by the dread of Nemesis, by that law of balance which kept the Greek in awe of presumption. The victor may see his image transfigured into the form of hero, or even god; only he is reminded that he is of the earth. Μὴ μάτευε Ζεὺς γενέσθαι. Sometimes the praise is veiled with the myth, but when it is direct, it is delicate. The victor's garland, he says, demands the song, but the song is not such a trumpet-blast as would blow the garland off the victor's head, if not the victor's head as well. That is modern eulogy. Of course it will be said that Pindar's eulogy was eulogy to order, but it was

The Epinikion a song of praise.

Limits.

not falsehood with a cunning makeweight of good advice. The eulogy spends itself where eulogy is earned. To whiten Hieron is easier than to blacken Pindar. The excellence of the victors in the athletic contest, of men like Diagoras, of boys like Agesidamos, the liberality of Theron, of Hieron, of Arkesilas in the chariot-race, are assuredly fit themes for praise. The prosperity of the victor and his house, as a sign of God's favor, might well deserve the commendation of the poet. But Pindar was too high a character to make deliberate merchandise of falsehood, and while it runs counter to common-sense to suppose that he availed himself of his commission to read the high and mighty tyrants of Greece lectures on their moral defects, he is too much a reflection of the Apollo, who is his master, to meddle with lies. With all his faults, Hieron was a Doric prince of whom Dorians needed not to be ashamed, but there is reserve enough in Pindar's praise of a man like Hieron to make us feel the contrast when he comes to Theron. Unfortunately, Pindar is not expected to have humor, and the jest of "the Muses with the silvered countenances" has done him harm with certain virtuous moderns, whose pens seldom move except in quest of gain.

Pindar's relations to the victors.

In all estimates of Pindar's poetry, it is important to remember that he belonged to the aristocracy of Greece, that his poems were composed for the aristocracy, and that he spoke of them and to them as their peer. No man of the people is praised in his poems. It is the purest fancy that Thrasydaios (P. 11) was other than a man of the highest birth. Now men of aristocratic habits are scrupulously polite to persons of inferior position with whom they may be brought into social contact. Among their own set their manners are less reserved. And Pindar was in his own set when he was among these Olympian and Pythian victors, and there was a strain of familiar banter in his poems that would not have been tolerated or tolerable in any ordinary man. It is not likely that he made an allusion to Ergoteles' gray hair (O. 12). If he did, it would pass. It is undeniable that he made a harmless jest at the insignificant

appearance of his townsman Melissos (I. 3). When he hints at envy and feud, he has the tone of one who knows all the secrets of a coterie, and when he sorrows, he sorrows as one who has carried the body of a friend to the tomb. If we had *mémoires pour servir*, Pindar's reserves, his enigmas, his aristocratic intimacies might be forgiven. As it is, those who cannot amuse themselves by reconstructing the scandalous chronicle of the fifth century, often end by hating a poet whose personality for love or hate is stamped deep on all his works.

IV.

THOUGHT.

Men who themselves owed everything to form have been found to maintain that translation conveys the essential, and that the highest survives the process of transmission without any considerable loss. Far less dangerous is the paradox of Moritz Haupt, "Do not translate: translation is the death of understanding. The first stage is to learn to translate; the second to see that translation is impossible."[1] In the transfer to a foreign language the word loses its atmosphere, its associations, its vitality. The angle at which it meets the mental vision is often changed, the rhythm of the sentence is lost. The further one penetrates into the life of a language, the harder does translation become; and so we often have the result that the version of the young student is better than that of the experienced scholar, because the latter tries to express too much, and hence falls into paraphrase and sheer cumbrousness. The true vision of a work of literary art is to be gained by the study of the original, and by that alone. And this holds even as to the ethic value of poetry. To put Pindar's thoughts, his views of life, into other words, is often to sacrifice the delicate point on which the whole moral turns. If this is true of the single word, the single sentence, it holds with still more force of the attempt to form an image of the poet's world of thought and feeling by the simple process of cataloguing translations of

[1] See H. NETTLESHIP, Maurice Haupt, a Lecture, p. 18.

his most striking thoughts under certain rubrics. This has been done by various scholars, notably by Bippart and by Buchholz.[1] With their help one can give ode and verse for Pindar's attitude towards the beliefs of his time, for his views of the gods and heroes, of human destiny, of politics, practical and speculative, of Pindar's relations to persons.[2] One can give ode and verse for Pindar's belief in blood, in genius, for his contempt of the groundlings, for his tenets of art, of life, of government, if, indeed, we dare break up the antique unity in which all three are merged. But the methodical channels in which Pindar's poetical vein is thus made to run give no notion of the play of the poet's genius. The stream that escapes from the waste-pipe of a fountain gives no notion of the rise and fall and swirl and spray and rainbow glitter of the volume of water that rejoices to return the sportive touch of the sunlight. The catechism has its uses, but it is not the Bible, and as there is no space in this essay for a Pindaric catechism, it must suffice to show how much the study of a few odes will teach us of what Pindar believed concerning God, and what duty he thought God required of man. True, to the great question, "What is God?" Pindar has no answer in any of his odes; he is as silent as Simonides. But when we ask, "Are there more gods than one?" the answer comes speedily from the first Olympian, "There be gods many and lords many." Zeus dominates officially (v. 10),

God.

and some see in this, as in the use of *θεός* and *δαίμων* elsewhere, a tendency to the monotheistic idea, but Poseidon (vv. 40, 73, 75), who held the Peloponnesos in his embrace, rules the myth. We are reminded of Kronos (v. 10); Aphrodite is not forgotten (v. 75), nor one of the great powers behind the throne, Klotho (v. 26),—to say nothing of the unfailing Muses (v. 112). We are in the fa-

[1] Bippart, Pindar's Leben, Weltanschauung, und Kunst, Jena, 1848. Buchholz, Die sittliche Weltanschauung des Pindaros und Aeschylos, Leipzig, 1869.

[2] A. Croiset, Pindare, pp. 162–291, has treated these matters in the right spirit, because he has kept the setting for the most part.

miliar world of Greek divinities. The poet's attitude towards the gods is that of his people, and a study of all the odes would only confirm the impression of the first. Nearly every ode is full of gods. Not one of the shining forms of the great divinities is lacking, not even Hestia, who has a large space in N. 11. Pindar's world of the gods is an organized state, won by the victory of Zeus over the Titanic brood. In the first Olympian, as in all the Olympians, Zeus rules serenely. It is true that his throne, Aitna, rests on the violent hundred-headed Typhoeus (O. 4, 6), but we do not feel the stirrings of the revolted spirit as in P. 1, 15, or in P. 8, 16, for the Pythians magnify the office of Apollo, who is the Word of Zeus, the god that bids harmony and measure reign in state and man. The being of Apollo is much more deeply inwrought with the Pythian odes than that of Zeus with the Olympian.

Mythology.

This belief in the gods, or acceptance of the gods, did not involve belief in this or that special myth. The historical books of the unwritten Bible, so to speak, were open to all manner of scepticism, as we know from the annals of the time, as well as from Pindar. Every one remembers Xenophanes' revolt against the fables of Greek mythology. So, Pindar, in the famous passage, beginning (v. 28) *ἦ θαυματὰ πολλὰ καί πού τι καὶ βροτῶν*, κτέ., speaks of legends cunningly set off with glittering falsehoods. He distrusts the myth, he resolutely refuses to believe it when it jeopards the honor of God. He who himself invokes Charis for the praise of man, dreads her persuasive power in things divine. "I cannot call one of the blessed cannibal." There is a conflict in Pindar's poems on this subject as on others. We of this time know well what this means, for doubt runs through all our literature. Only the antique poet is not tortured by his doubts; the priestly temper conquers. He keeps his tongue from aught that would offend the god, and leaves the god himself to reconcile the partial views of his worshippers. The cultivation of a religious temper is his resource against scepticism, and this age has seen many shining examples of critical knowledge

held in harmless solution by reverence for the divine. Pindar's criticism, it must be confessed, is of the crudest. His interpretation of the story of the cannibalic meal of the gods is very much in the vein of the most prosaic school of Greek mythologists, and not unlike what we find in early rationalistic criticism of the Biblical narrative. In similar straits he simply cries out, O. 9, 38: *ἀπό μοι λόγον | τοῦτον, στόμα, ῥῖψον· | ἐπεὶ τό γε λοιδορῆσαι θεοὺς | ἐχθρὰ σοφία.*

Still limiting our vision to the first Olympian, we ask, "What is Pindar's view of human life, human destiny?" The Greek wail over our mortality is heard here also. "The immortals sent Pelops straight back to dwell again among the tribes of men whose doom is speedy" (v. 65). And banished Pelops cries—*θανεῖν δ' οἷσιν ἀνάγκα* (v. 82)—"As we needs must die, why should one nurse a nameless old age in darkness idly sitting, and all in vain?" Life is darkness unless it be lighted up by victory such as the sunshine of Olympia (v. 97), but that is all. The light within man is darkness, and the light that comes from without depends on the favor of God. God has Hieron's cause at heart (v. 106), but God may fail. "If he fail not speedily" (v. 108), then— This strain is heard over and over again, the shortness and the sorrows of human life, the transitoriness of its pleasures, the utter dependence on the will of an envious God. We feel throughout that we are in the atmosphere of Hesiod rather than in the atmosphere of Homer, and yet Homer is sadder than either by reason of the contrasting sunshine. Instead of searching for texts, read the eighth Pythian, the Ecclesiastes of the odes.

Man is of few days and full of trouble.

It is true that the first Olympian would not be the best place to look for Pindar's views of government. The ode from beginning to end has to do with the summits of things, not the foundations. But when in another Hieronic ode (P. 1, 61) he comes to the basis of the state, we find that Hieron founded Aitna in honor of Zeus, "with god-built freedom in the use and wont (*νόμοις*) of Hyllid standard." In these few words we have everything. We have the dedi-

The State.

cation to the Supreme, we have liberty based on God's will, we have a life directed by hereditary usage. The word *νόμοις* is a concession to the times—for Homer knows nothing of *νόμος*—but we still feel the "use and wont;" *νόμος* is not "law" to Pindar, it is "way." So in his earliest poem he says, P. 10, 70: *ὑψοῦ φέροντι νόμον Θεσσαλῶν*, and a high and mighty way was the way of the Thessalians. How Pindar felt when the spirit of Tranquillity was violated we see by P. 8—the truest expression of the aristocrat alarmed and grieved for his order.

Pindar an expounder of Greek ethics.

The next point suggested by the first Olympian is the representative position of Pindar as the expounder of Greek ethics. Is Pindar speaking for himself or for his people? Many of his thoughts are not his own. They are fragments of the popular Hellenic catechism, and they become remarkable in Pindar partly by the mode of presentation, partly by the evident heartiness with which he accepts the national creed. So in v. 56, and P. 2, 28, we find a genealogy which was as popular with the Greeks as Sin and Death in the Christian system. Ὄλβος—Κόρος—Ὕβρις—Ἄτη. The prosperity that produces pride and fulness of bread culminates in overweening insolence and outrage, and brings on itself mischief sent from heaven. That is not Pindar, any more than it is Solon, than it is Theognis, Aischylos. But the genius that stamps these commonplaces into artistic form, that gives to the wisdom of the many the wit of the one, and makes the doctrine a proverb, this was Pindar's, and Pindar's was the believing soul that breathed into the dead dogma the breath of a living and a working faith; and we call that man great who thinks and utters the people's thought best.

Ὄλβος—Κόρος—Ὕβρις—Ἄτη.

So it is no new doctrine that he teaches when he insists so much on the corollary of the abhorred genealogy just cited—the necessity of self-control. Laws are only symptoms, not remedies of disease in the body politic. Whenever crime is rife, legislation is rife, that is all, and the *μηδὲν ἄγαν*, the *σωφροσύνη*, on which the Greek laid so much stress, points to the moral difficulties of an impulsive race, whose moral har-

mony seems to be artistic rather than moral. The Greeks were too airy, too much like Hermes, of whom comparative mythologists have made the morning breeze, too little like Apollo. The text, then, on which Greek moralists preached longest and loudest, on which Pindar preached loudest and oftenest, is the need of self-control. Pindar cares not whether it be the old, old story or not. This negative gospel is the burden of his moralizing. So in the first Olympian, v. 114: *μηκέτι πάπταινε πόρσιον*. "Be thou not tempted to strain thy gaze to aught beyond." "As far as the pillars of Herakles, but no further; that is not to be approached by wise or unwise" (O. 3, 44). And so in every key, "Let him not seek to become a god" (O. 5, 24), or, if that is not Pindar, "Seek thou not to become Zeus" (I. 4 [5], 14). "The brazen heavens are not to be mounted," says the moralist of twenty (P. 10, 27). *μέτρῳ κατάβαινε*, says Pindar the aged (P. 8, 78).

μέτρα μὲν γνώμᾳ διώκων, μέτρα δὲ καὶ κατέχων.

Another point also discernible in the first Olympian is the lofty self-consciousness of genius. This Pindar shows in all his poems, and strikingly here. His theme is high, but he is level with his high theme. If higher come, he can still ascend. A more glorious victory shall receive a still sweeter song. The arrow shot has reached the lone ether, but the Muse has still her strongest bolt in reserve for him, and in his closing prayer he wishes a lofty career for Hieron, and side by side with the prince let the poet stand, *πρόφαντον σοφίᾳ καθ' Ἕλλανας ἑόντα παντᾷ*. The proud self-assertion is hardly veiled by the prayer. In the second Olympian there is the same maintenance of high pretension. In the first Olympian it is the Muse that keeps her strongest bolt in reserve. In the second it is the poet himself that keeps his arrow within his quiver (v. 92). He seems, as has been said, to rise to the stature of Apollo himself in his proud scorn of the Python brood. How, then, is this to be reconciled with the self-control, the freedom from boasting, which Hellenic ethic enjoins? It is because of the source of genius —God himself. Pindar looks down on lesser poets as eagles

Self-consciousness.

on ravens (O. 2, 96), on daws (N. 3, 82). Contempt, scorn, superciliousness are hardly the words. It is a sublime looking over the heads of his rivals with at most a faint consciousness of their cawing far below. This is a dangerous assumption, an attitude that may be nothing but a posture, and we resent it in inferior poets, who take on Pindaric airs. But Pindar at his greatest height does not forget by whom he is borne up, the limits of his god-given power. *χρὴ δὲ κατ' αὐτὸν αἰεὶ παντὸς ὁρᾶν μέτρον* (P. 2, 34). The little that he has to say about training bears on the games rather than on his art. In O. 8, 59 he is speaking expressly of a trainer.[1] What less could he say? There is a similar allusion in O. 10 (11), 22.[2] But elsewhere Nature is praised—often blended with God and Fortune—to the exclusion of mere learning, of the *διδακταὶ ἀρεταί* of O. 9, 108. *τὸ δὲ φυᾷ κράτιστον ἅπαν* is his motto. If Pindar cultivated a choice garden of the Graces, it is by a skill that Fate has allotted him (O. 9, 27). If men are good and wise, it is in accordance with a *δαίμων* (v. 28), and as if never weary of the theme, he comes back to it in v. 100. Again it sounds forth in O. 11 (10), 10: "wisdom is of God." When he longs for the good and the beautiful it must come from God (P. 11, 50). Part and parcel of this belief in nature, in God, is his belief in heredity. This comes out more crudely, as might be expected, in his earliest poem—which is an arrangement in God and Blood (P. 10), but it is no less fundamental in that which some consider his latest (P. 8), when he intimates, not obscurely, that the hope of Aigina rests on the transmitted virtues of her noble stock.

φυά.

Pindar has been called a Pythagorean, but this is saying nothing more than that he shared with Pythagoras the belief in the doctrine of the immortality of the soul, which had its main support in the Delphic oracle and in the Pythian temple. The symbolism of this

The next world.

[1] *τὸ διδάξασθαι δέ τοι | εἰδότι ῥίτερον· ἄγνωμον δὲ τὸ μὴ προμαθεῖν | κουφότεραι γὰρ ἀπειράτων φρένες.*

[2] *θήξαις δέ κε φίντ' ἀρετᾷ ποτὶ | πελώριον ὁρμάσαι κλέος ἀνὴρ θεοῦ σὺν παλάμᾳ.*

belief is found everywhere in Greek religion, especially in the Bacchic cycle, and in the mysteries of the Twain Deities, Demeter and Persephone. The second Olympian shows his creed in part as to the future world.[1] Such a creed, it may be noted, is of a piece with the aristocratic character of his mind, the continuation of the proper distinction between Good and Bad, in the Doric sense, not a system of revenges for the inequality of present fortune, as too many consider it. The grave is not all silence to Pindar; the ghost of sound, Echo, may visit the abode of the dead, and bear glad tidings to those who have gone before (O. 14, 21). Immortality has not been brought to light, but the feeling hand of the poet has found it in the darkness of Persephone's home.

V.

STYLE AND ART.

Pindar was classed by the ancient rhetoricians as an exemplar of the *αὐστηρὰ ἁρμονία*, as belonging to the same class with Aischylos in tragedy, with Thukydides in history, Antiphon in oratory.[2] This classification is based on grounds which do not all justify themselves at once to the modern reader, although they have their warrant in the formal system of rhetoric, with its close analysis of figures of speech and figures of thought, its minute study of the artistic effect of the sequence of sounds. But "downright," "unstudied," are hardly adjectives that we should apply to Pindar without much modification.[3]

Pindar an exemplar of the αὐστηρὰ ἁρμονία.

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[1] See note on v. 62.

[2] Dionys. Hal., De compos. verborum, p. 150 (R.).

[3] In the treatise just cited Dionysios gives an analysis of one of Pindar's dithyrambs (fr. IV. 3), but his comments turn on phonetics. Another characteristic of Pindar may be found in his Veterum scriptorum censura, p. 224, which, though not free from professional cant, is worth quoting: *ζηλωτὸς δὲ καὶ Πίνδαρος ὀνομάτων καὶ νοημάτων εἵνεκα καὶ μεγαλοπρεπείας καὶ τόνου καὶ περιουσίας καὶ κατασκευῆς καὶ δυνάμεως καὶ πικρίας μετὰ ἡδονῆς καὶ πυκνότητος καὶ σεμνότητος καὶ γνωμολογίας καὶ ἐνεργείας καὶ σχηματισμῶν καὶ ἠθοποιΐας καὶ αὐξήσεως καὶ δεινώσεως· μάλιστα δὲ τῶν εἰς σωφροσύνην καὶ εὐσέβειαν καὶ μεγαλοπρέπειαν ἠθῶν.*

The famous characteristic of Horace[1] emphasizes the opulence of Pindar, the wealth and movement of his poetry. But in many respects Pindar does not in the least resemble a mountain-torrent, and if we accept the views of those who systematize his course of thought into the minutest channels, we should sooner think of comparing the Pindaric poems with the σεμνοὶ ὀχετοί of the Hipparis (O. 5, 12), than with the headlong course of the Aufidus, which Horace evidently has in mind. Pindar's peculiar accumulation of paratactic sentences, clause following clause with reinforcing weight, may indeed be compared with the ever-increasing volume of the mountain-stream as it is fed from hillside and gorge, and there are many passages in which the current runs strong and fast, and needs the large utterance of the *profundum os*, but the other figure of the Dirkaian swan rising above the din of the torrent of poetry, his wings filled with the strong inspiration of the Muse,[2] yet serene and majestic in his flight, is not to be forgotten. Quintilian (10, 1, 61) echoes Horace, as usual: *Novem lyricorum longe Pindarus princeps spiritus magnificentia, sententiis, figuris, beatissima rerum verborumque copia.*

Horace.

Quintilian.

Let us now turn from the characteristics of Pindar, as given by others, to the poet himself. We have not to do with the naïve. Pindar is profoundly self-conscious, and his witness concerning himself is true. He distinctly claims for himself elevation, opulence, force, cunning workmanship, vigorous execution. In what seems to moderns almost unlovely self-assertion, he vindicates his rank as a poet just as he would vindicate his rank as an aristocrat. He is an eagle, his rivals are ravens and daws (O. 2, 96;

Pindar's own estimate.

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[1] Od. 4, 2: *Monte decurrens velut amnis imbres*
quem super notas aluere ripas,
fervet immensusque ruit profundo
Pindarus ore.

[2] l. c. v. 25: *Multa Dircæum levat aura cycnum*
tendit, Antoni, quotiens in altos
nubium tractus.

N. 3, 82). Bellerophon shooting his arrows from the lone bosom of the chill ether (O. 13, 87) is a prefigurement of his poetic exaltation, his power, his directness, and so he never wearies of calling his songs arrows or darts (O. 1, 112; 2, 91. 99; 9, 5. 12; 13, 93; P. 1, 12. 44; 6, 37), which sometimes fall in a hurtling shower; but sometimes a single arrow hits the mark, sometimes a strong bolt is kept in reserve by the Muse, for Pindar, as an aristocrat, is a man of reserves. Of the richness of his workmanship none is better aware than he. The work of the poet is a Daedalian work, and the sinuous folds are wrought with rare skill (O. 1, 105), the art of art is selection and adornment, the production of a rich and compassed surface (P. 9, 83). The splendor of the Goddesses of Triumphal Song irradiates him (P. 9, 97), and he is a leader in the skill of poesy, which to him is by eminence wisdom (*σοφία*),[1] wisdom in the art of the theme, and in the art of the treatment. Now how far does Pindar's account of himself correspond to the actual impression? What is the immediate effect of the detailed work of his poems, that detailed work by which he is at first more comprehensible? The detail of Pindar's odes produces, from the very outset of the study, an irresistible effect of opulence and elevation. Opulence is wealth that makes itself felt, that suggests, almost insultingly, a contrast, and that contrast is indigence. It is one half of an aristocrat, elevation being the other, so that in art as in thought, as in politics, as in religion, Pindar is true to his birth and to his order. This opulence, this abundance of resource, shows itself in strength and in splendor, for *πλοῦτος* is *μεγάνωρ*, *πλοῦτος* is *εὐρυσθενής*. The word splendor and all its synonyms seem to be made for Pindar. He drains dry the Greek vocabulary of words for light and bright, shine and shimmer, glitter and glister, ray and radiance, flame and flare and flash, gleam and glow, burn and blaze. The first Olympian begins with wealth and strength, with flaming fire of gold, and the shining star of

Opulence.

[1] P. 4, 248: *πολλοῖσι δ' ἄγημαι σοφίας ἑτέροις.*

the sun. The fame of Hieron is resplendent, and the shoulder of Pelops gleams. No light like the light of the eye, thought the Greek, and the ancestors of Theron were the eye of Sicily, and Adrastos longs for the missing eye of his army. So the midmonth moon in her golden chariot flashed full the eye of evening into the face of Herakles. Wealth is not enough. It must be picked out, set off. It is not the uniform stare of a metallic surface, it must be adorned with the tracery that heightens the value of the background. Pindar delights in elaboration. His *epinikion* itself, as we have seen, combines the two moral elements of the games *πόνος δαπάνα τε*. His lyre has a various range of notes, his quiver is full of arrows, and at times such is the shower of notes, such the rain of arrows, such the sparkle and flash and flame of the lights, such the sweet din and rumble and roar of the music of earth and the music of heaven, that the poet himself, overcome by the resources of his own art, confesses his defeat, and by one strong impulse of his light feet, swims out of the deluge of glory with which he has flooded the world of song.[1] It requires strength to carry this opulence of splendor, but Pindar's opulence is the opulence of strength as well. He does not carve his bow with curious figures so deeply cut that at the drawing of the string the weapon snaps. His is not a sleepy but a vivid opulence, not a lazy but a swift opulence. Everything lives in his poems, everything is personified. Look at the magical way in which he lights up this great lamp of the architecture of his Odeon in the first Pythian. "O Golden Lyre, joint heirloom of Apollo and the Muses

[1] It will be observed by those who know Pindar already, that I have taken no notice of the various interpretations and readings that have been suggested for this passage (O. 13, 114). In an edition like the present, one has the right to choose what would be useful for beginners, or needful for self-vindication. Those who cannot believe that Pindar is speaking of his own feet may compare the metaphor in N. 5, 20: *μακρά μοι | αὐτόθεν ἅλμαθ' ὑποσκάπτοι τις· ἔχω γονάτων ἐλαφρὸν ὁρμάν.* For the comic side of the swimming singer, comp. Ar. Ran. 244: *χαίροντες ᾠδῆς πολυκολύμβοισι μέλεσιν.* How any one can consider *ἄνα* to mean "king," in this passage, is to me as yet a mystery.

violet-tressed, thou for whom the step, the dancer's step, listeneth." "Obeyeth" seems too faint. We see the foot poised, tremulously listening for the notes of the phorminx, as if it had a hearing of its own. A few verses further down, "snowy Aitna, nursing the livelong year the biting snow," not "*her* snow," as it has been rendered. It is not hers. It has come down to her from Heaven. It is the child of Zeus, and only rests on her cold bosom, the pillar of the sky. Yet again the couch on which the fettered giant lies goads him and galls him, as if it too had a spite against him, as well as the weight of continent and island that pinches his hairy breast. And so it is everywhere; and while this vividness in some instances is faint to us, because our language uses the same personifications familiarly, we must remember that to the Greek they were new, or, at all events, had not entirely lost their saliency by frequent attrition.

Swiftness is a manifestation of strength, and Pindar is swift and a lover of swiftness, to judge by his imagery.

Swiftness.

Swiftness we readily recognize in plan, in narrative. In detail work it goes by another name, concentration—the gathering of energy to a point, a summing up of vitality in a word. It is the certainty with which Pindar comes down on his object that gives so much animation, so much strength, so much swiftness to his style. A word, an epithet, and the picture is there, drawn with a stroke. In the second Olympian he is telling of the blessedness of the souls that have overcome. When he comes to the damned, he calls them simply "those." "The others bear anguish too great for eye to look at." *Non ragioniam di lor.* In the same wonderful second Olympian he says, "Liveth among the Olympians she that was slain by the rumble of the thunder, long-haired Semele. Semele died not "amid," but "by" the roar. "Killed by report." The roar was enough to destroy that gentle life, and the untranslatable *ταννέθειρα* gives at once the crown of her womanhood, the crown of her beauty, the crown of her suffering. Semele lives again as she appeared to Zeus, when he visited her with immortal terrors. The

aristocrat must be rich, must be strong. A man may be both and yet be vulgar, for there is a vulgar beauty, a vulgar genius. The second characteristic of Pindar is elevation. This word is preferred to sublimity, because sublimity is absolute, and is incompatible with the handling of any but the highest themes. Elevation is relative. You may treat a thing loftily without treating it sublimely. Pindar is not always in the altitudes, though he loves "the lone bosom of the cold ether," and the fruits that grow on the topmost branches of the tree of virtue, nearest the sun, and the lofty paths along which the victors of Olympia walk. He is not lacking in sportiveness, but whatever he treats, he treats with the reserve of a gentleman, a term which is no anachronism when applied to him. Hence his exquisite purity. "Secret are wise Suasion's keys unto Love's sanctities" he sings himself, and amid the palpitating beauties of Greek mythology he never forgets the lesson that he puts in the mouth of the Centaur (P. 9, 42). The opulence, strength, swiftness, elevation, of Pindar's art reveal themselves in varying proportions in the various odes. Noteworthy for its opulence is the seventh Olympian, for Diagoras of Rhodes, the famous boxer, which the Rhodians copied in letters of gold, and dedicated in the temple of Athena at Lindos. What stately magnificence in the famous forefront of the sixth Olympian, in which he sets up the golden pillars of his porch of song. What vividness in his immortal description of the power of music in the first Pythian. Gray's imitation is well known:

Elevation.

> Perching on the sceptred hand
> Of Jove, thy magic lulls the feather'd king
> With ruffled plumes and flagging wing:
> Quench'd in dark clouds of slumber lie,
> The terror of his beak, and lightnings of his eye.

Matthew Arnold's is not unfamiliar:

> And the eagle at the beck
> Of the appeasing, gracious harmony
> Droops all his sheeny, brown, deep-feather'd neck,

Nestling nearer to Jove's feet,
While o'er his sovereign eye
The curtains of the blue films slowly meet.

But to begin to cite is never to stop.

Of the various elements that go to make up this total impression of opulence and elevation, some will be considered hereafter. Something will be said of the effect of the rhythms, something of the opalescent variety of the dialect, of the high relief of the syntax, of the cunning workmanship that manifests itself in the order of the words. Let us now turn to a closer consideration of that which first attracts attention in an author, the vocabulary. Much might be said of the vocabulary, with its noble compounds,[1] whether taken from the epic thesaurus, and so consecrated by the mint-mark of a religious past, or created with fresh vitality by the poet himself. In the paucity of the remains of the lyric poets, we cannot always be certain that such and such a word is Pindar's own, but that he was an audacious builder of new words[2] is manifest from the fragments of his dithyrambs. Some of the most magnificent are put in the openings of the odes, as O. 2, 1: *ἀναξιφόρμιγγες ὕμνοι.* O. 3, 4: *νεοσίγαλον τρόπον.* O. 8, 3: *ἀργικεραύνου.* O. 13, 1: *τρισολυμπιονίκαν.* P. 1, 1: *ἱοπλοκάμων.* P. 2, 1: *μεγαλοπόλιες . . . βαθυπολέμου.* P. 8, 2: *μεγιστόπολι.* P. 10, 3: *ἀριστομάχου.* P. 11, 3: *ἀριστογόνῳ.* The epithets applied to the gods match the splendor of their position. Zeus is *αἰολοβρόντας* (O. 9. 45), *ὀρσίκτυπος* (O. 10 [11], 89), *ὀρσινεφής* (N. 5, 31), *ἐγχεικέραυνος* (O. 13, 77), *φοινικοστερόπας* (O. 9, 6). Poseidon is invoked as *δέσποτα ποντόμεδον* (O. 6, 103), is called *βαρύκτυπος Εὐτρίαινα* (O. 1, 73). Helios is *φαυσίμβροτος Ὑπεριονίδας* (O. 7, 39), and Amphitrite is *χρυσαλάκατος* (O. 6, 104), and Athena *ἐγχείβρομος κόρα* (O. 7, 43). And so the whole world of things, animate and inanimate, is endued with life, or quickened to a higher vitality, by Pindar's compounds. The cry is *ἀδύγλωσσος* (O. 13, 100), the lyre *ἀδυεπής*

Vocabulary. Compounds.

[1] Brätning, De adjectivis compositis apud Pindarum, Berlin, 1881.

[2] Hor. Od. 4, 2, 10. 11: *Seu per audaces nova dithyrambos | verba devolvit.*

(O. 10 [11], 103). Lions acquire something of a human ostentation by *βαρύκομποι* (P. 5, 57). The majestic chambers of Zeus are *μεγαλοκευθεῖς* (P. 2, 33), and hide awful shapes of doom to punish the intruder. *ὀπιθόμβροτον αὔχημα* (P. 1, 92) resounds as if the words of themselves echoed down the corridors of Time. There are no *ῥήματα γομφοπαγῆ*, the rivets are hidden. We have festal splendor here also, not fateful sublimity.

Vivid use of vocabulary.

The effect of living splendor, produced by Pindar's compounds, is not confined to the compounds. Even the most familiar words are roused to new life by the revival of the pristine meaning. It is a canon of Pindaric interpretation that the sharp, local sense of the preposition is everywhere to be preferred, and every substantive may be made to carry its full measure of concreteness. This is distinctly not survival, but revival. We are not to suppose that *κρατήρ* (O. 6, 91) was felt by the Greek of Pindar's time as a male agent, or *ἀκόνα* (O. 6, 82) as a shrill-voiced woman.[1] Whatever personification lay in the word was dead to the Greek of that time. Pindar revived the original meaning, and the *γλυκὺς κρατήρ* is a living creature. In fact it is hardly possible to go wrong in pressing Pindar's vocabulary until the blood comes. It is true that in many of the long compounds the sensuous delight in the sound is the main thing, and yet even there we find *φιλησίμολπε* (O. 14, 14) and *ἐρασίμολπε* (O. 14, 16) used side by side, in such a way that we cannot refuse to consider how the poet meant them, just as in the same poem (v. 5) he combines the transient pleasure of *τὰ τερπνά* with the abiding joy of *τὰ γλυκέα*.[2]

Synonyms.

[1] "A Greek who called a thought an *ἀκόνη*, was using a less startling image than we should use in calling it a *whetstone*; to call the teacher of a chorus a *κρατήρ* was not the same thing as it would be for us to call him a *bowl*."—Jebb.

[2] J. H. H. Schmidt, in his Griechische Synonymik, has paid much attention to Pindar. These matters have been touched lightly in the notes, in the hope that a good book, based on Schmidt, might one day supply the needs of our schools.

In the fine feeling of language few poets can vie with Pindar; and though he is no pedantic synonym-monger, like a true artist he delights in the play of his own work. There is danger of over-subtilty in the study of antique style; but Pindar is a jeweller, his material gold and ivory, and his chryselephantine work challenges the scrutiny of the microscope, invites the study that wearies not day or night in exploring the recesses in which the artist has held his art sequestered—invites the study and rewards it. Pindar himself has made *φωνάεντα συνετοῖσιν* (O. 2, 93) a common saying; Pindar himself speaks of his art as *ἀκοὰ σοφοῖς* (P. 9, 84); his call across the centuries is to the lovers of art as art. There is an aristocratic disdain in his nature that yields only to kindred spirits or to faithful service.

Comparison. Metaphor.

The formal leisurely comparison Pindar seldom employs, though he uses it with special effect in the stately openings of two of his odes, O. 6 and O. 7. In O. 12 the comparison takes the place of the myth, and others are found here and there. But instead of "as" he prefers the implied comparison, which is conveyed by parallel structure such as we find in the beginning of O. 1, of O. 10 (11). In the metaphor, with its bold identification of object and image, Pindar abounds as few poets abound. Every realm of nature, every sphere of human life, is laid under contribution. The sea is his with its tossing waves (O. 12, 6) and its shifting currents (O. 2, 37). The ruler is a helmsman, whether a prince (P. 1, 86; 4, 274), an order (P. 10, 72), Tyche (O. 12, 3), or the mind of Zeus himself (P. 5, 122). To be liberal is to let the sail belly to the wind (P. 1, 91). His song is a flood that sweeps away the pebble counters of a long arrear of debt (O. 10 [11], 11). Rebellious insolence is scuttled as a ship is scuttled (P. 8, 11); a favoring breeze prospers the course of song (P. 4, 3). An eagle, as he calls himself, he loves to dwell in the air (O. 2, 97; N. 3, 80), to wing his song (P. 8, 34). An archer, like his master Apollo, he delights to stretch his bow, to speed his dart (O. 1, 97; 2, 91. 99; 9, 5. 12; 13, 93; P. 1, 12. 44; 6, 37). Of light and

flame, as has been said already, he is never weary. Wealth is a bright and shining star (O. 2, 58); fame shines forth (O. 1, 23), fame looks from afar (O. 1, 94); joy is a light that lights up life (O. 10 [11], 25); his songs in their passionate dance blaze over the dear city of the Opuntians (O. 9, 22); the feet of the victor are not beautiful merely, they are radiant (O. 13, 36). The games themselves furnish welcome figures—the chariot-race, reserved for grand occasions (O. 6, 22; 9, 87; P. 10, 65), the hurling of the dart, the wrestling-match (O. 8, 25; P. 2, 61). Nor does he disdain the homely range of fable and proverb and every-day life.[1] The bee, it is true (P. 4, 60), was a consecrated emblem before his time; the cow, for a woman (P. 4, 142), is as old as Samson. The cock (O. 12, 14) was to the Greek the Persian bird, and more poetic than he is to us, even as Chanticleer;[2] but the fox figures in Pindar, not only as known in higher speech (O. 11 [10], 20; I. 3 [4], 65), but by the fabulistic nickname κερδώ (P. 2, 48). He is not shy of trade and commerce, ledger (O. 11 [10], 2) and contract (O. 12, 7). Dante has, in his Inferno, the figure of an old tailor threading his needle; Pindar is not afraid of a metaphor from adjusting clothes (P. 3, 83). Aischylos speaks of the net of Ate; the figure is grand, but Aischylos sees poetry in the cork as well (Choëph. 506), and so does Pindar (P. 2, 80). A glance at the list of the figures used even in the Olympians and Pythians[3] is sufficient to show that life is not sacrificed to elevation.

Mixed metaphors.

A word as to mixed metaphor in Pindar. No charge more common than this against him, as against Shakespeare; and a rhetorician of the ordinary stamp will doubtless consider the offence as a crime of the first magnitude.

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[1] A homely figure seems to underlie P. 1, 86: *πείρατα συντανύσαις*. Of this the commentators have made nothing satisfactory, though the general drift is clear enough, "summing up the chief points of many things in brief compass." The metaphor of a rope-walk would explain *συντανύσαις, πείρατα* being the ropes or strands.

[2] Yet see Ar. Ran. 935: *εἶτ' ἐν τραγῳδίαις ἐχρῆν κἀλεκτρυόνα ποιῆσαι*;

[3] See Index of Subjects, s. v. *Metaphors*.

The number of metaphors properly called mixed is not so large in Pindar as is supposed;[1] nor, in any case, are we to count as mixed metaphor a rapid shifting of metaphors. This is to be expected in the swift movement of Pindar's genius. The disjointedness of Emerson's style has been ingeniously defended on the ground that each sentence is a chapter. And so Pindar's metaphors are slides that come out in such quick succession that the figures seem to blend because the untrained eye cannot follow the rapid movement of the artist. A notorious passage occurs in the first Pythian (v. 86 foll.), in which Pindar touches in quick succession various strings. "Let not fair chances slip. Guide thy host with a just helm. Forge thy tongue on an unlying anvil. If it so chance that ought of import light escapes thee, it becomes of magnitude in that it comes from thee. Of many things thou art steward. Many witnesses are there to deeds of both kinds," and so on, with a shift in every sentence. In such passages the absence of conjunctions is sufficient to show that no connection was aimed at, and it is the fault of the reader if he chooses to complain of an incongruous blending of things that are left apart.

Plan of the Epinikion.

The next point to be considered is the plan of the *epinikion*. Original genius or not, Pindar was under the domination of the tradition of his department, and the fragments of Simonides are enough to show that there was a general method of handling the theme common to all the poets. The *epinikion* is, as we have seen, an occasional poem. The problem is to raise it out of this position, as a mere temporary adornment of the victory, to a creation of abiding worth. The general method must have been reached before Pindar's time; it is his success in execution that has to be considered here. The *epinikion* has for its basis the fact and the individual; but it rises through the real to the ideal, through the individual to the universal. The light that shines about the victor's head brightens into the light of eternity;

[1] See note on P. 10, 53.

the leaf of olive or of laurel becomes a wreath of amaranth. Sheer realism had no place in high Greek art. The statues of the victors in Olympia were not portrait statues. When the victor had overcome three times, then, it is true, he might set up a portrait statue, but three victories of themselves would idealize. The transfiguration which we expect of heaven the Greek sought in art. So the victor and the victory are not described at length. True, the poet sometimes labored under the frightful disadvantage of a commission that dictated an enumeration of all the prizes gained by a certain family. How gracefully, how lightly, he acquitted himself of the task may be seen in O. 7, in O. 13. But apart from such special restrictions—under which everything spiritual and artistic must groan, being burdened, in this travailing world—the poet was free to conceive his subject ideally. The special occasion secured interest and sympathy in advance, gave him the broad earth from which to rise; and not the proudest eagle that ever soared, if once on the earth, can rise without running, though it be but for a little distance, along its black surface: and the *epinikion* started on the earth. Now change the figure after the Pindaric fashion to the temple—Pindar himself has suggested the comparison (O. 6, 1)—some fair Greek temple, repeating the proportions of the clear-cut mountains of Greece just as the Gothic cathedral repeats the forests of Germany; some temple standing on the large level of an acropolis, standing against the sky. The façade of the work is to be illuminated, but not so as to throw a garish light on every detail. Only the salient points are to be brought out, only the characteristic outline, so that as it comes out against the dark sky you seem to have one constellation more. Nay, the new constellation is strangely blended with the old groups of stars, and we cannot tell which is mythic past, which illuminated present.

The myth. The sources of the myth have already been indicated. The selection is often suggested by external relations. Now it is the victor's family that furnishes the story, now the victor's home, now the scene of the contest and the

presiding god or hero. Sometimes the selection is due to internal motives, and the myth is a model, a parallel, or a prophecy—perhaps all three. This, then, is the function of the myth in the *epinikion*, the idealization of the present, the transfiguration of the real. This was an artistic necessity for the Greek, and it was in some sort an historical necessity. It reconciled epic and lyric. It gave a new value to epic themes by using them as parallels for the present, while the drama took the last step and made the past the present.

Pindar does not jumble his materials in admired disorder, nor does he sort them after the approved scientific fashion, with subdivision after subdivision, to the exhaustion of all the letters of the alphabet, Roman, italic, Greek, and Hebrew. Analysis does not show the way in which the poem was woven. The fruitful study of Pindar lies through synthesis, not through analysis, and in the introductions to the several odes an effort has been made to show how the meaning of the whole reveals itself to him who simply follows the poet's guidance. What is dignified by the name of an analysis is often nothing more than a table of contents, a catalogue, the very form of which disguises the lack of connection. Logical disposition will not avail much. Pindar is poetical, not logical. But symmetry there must be, for it is impossible for any one that studies Greek literary art not to count on symmetry. The tendency to balance, to parallelism, is universal. In Greek the tendency is a law. It is needless to enlarge on this. The law of correspondence —measure answering to measure—is fundamental, and has been applied to every sphere of Greek art—pictorial, plastic, literary—not without overstraining, yet not without great profit. In music as in architecture it is unquestioned. Even frivolous Offenbach has said: "Music is an algebra." Poetry, like music, is made up of equations.

Symmetry in Pindar.

In Pindar the symmetry of form is evident. The odes are composed either of corresponding strophes or of corresponding triads (strophe, antistrophe, and epode). But this is not enough. There must be within each

Symmetry of form.

strophe, each epode, another balance, another correspondence, another symmetry. Westphal first distinctly postulated this correspondence, and opened the way for the establishment of it; but the bold and brilliant originator wearied of his own work, renounced his own principles. J. J. Heinrich Schmidt began his metrical and rhythmical studies as a worker on the lines laid down by Westphal, although he differs from his forerunner at every turn; and Moriz Schmidt,[1] well known as a Pindaric scholar, far from being satisfied with the results of his predecessors, has recently set up his schemes in opposition to Westphal's and J. J. H. Schmidt's.

A sample of the divergencies may be given. In the epode of O. 6 Rossbach-Westphal saw three mesodic periods with an epodikon:

I. 3. 2. 3. II. 4 4 2. 4 4. III. 4 3. 3 3. 3 3. 4. 4 epod.

J. J. H. Schmidt marks five, according to his MS. revision, thus:

I. 3 2 3. II. 4 2 4. III. 4 4. 4 3 ἐπ. IV. 3 3. 3 3. V. 4 4.

Moriz Schmidt (p. 71) pronounces both wrong, and constructs a different scheme:

A 6 4 4 6=20. *B* 4 4 4 4 4=16. *A'* 6 6 4 4=20.

It will be observed that the number of bars in Rossbach-Westphal and in J. J. H. Schmidt is the same. In Moriz Schmidt, owing to the greater range he allows himself in the use of τονή and pause — the power of prolonging and the power of resting—the number is slightly increased. He has fifty-six against fifty-three. But the other differences are graver. Still, whether we accept the short periods or the long, the recognition of some principle of symmetry cannot be withheld. These choral structures were made not only to balance each other, but also to balance themselves.

So much for symmetry of form. Is there any correspond-

[1] M. Schmidt, Ueber den Bau der Pindarischen Strophen, Leipzig, 1882.

ing symmetry of contents? We find it elsewhere in Greek poetry. We find response of antistrophe to strophe in the drama, not only in form, but to a certain degree in sense. Are we to renounce this in Pindar? Does the development of the ode go its own way regardless of the form? This has been practically the conclusion of the editors of Pindar from Erasmus Schmid, with his formidable rhetorical analysis of the odes, down to Mezger, with his reinforcement of the Terpandrian *νόμος*. This Terpandrian *νόμος*, mentioned in Pollux 4, 66, and touched on by Böckh,[1] contains seven parts: *ἐπαρχά*, *μεταρχά*, *κατατροπά*, *μετακατατροπά*, *ὀμφαλός*, *σφραγίς*, *ἐπίλογος*. *ἐπαρχά* Westphal identified with the old-fashioned *προοίμιον*, *μεταρχά* he changed into *ἀρχά*, *ἐπίλογος* being the same as *ἐξόδιον*, and he applied the Terpandrian scheme in this form to the odes of Pindar as well as to the choruses of Aischylos.[2] In the same year Moriz Schmidt published his translation of the Olympian odes divided into the members of the Terpandrian *νόμος*,[3] and in Mezger's commentary on Pindar (1880) much space has been given to the advocacy of the scheme.[4] Pindar, says Mezger in substance, composed his poems for oral delivery, and consequently wished to be understood at once. But even to his contemporaries, in spite of all their advantages, the immediate comprehension of his poems would have been impossible if they had not had some outside help. Of these extraneous aids, three, melody, musical accompaniment, and dance, are lost for us irrecoverably. But there was a tradition, a fixed norm for such compositions, a *τεθμός* from which the *epinikion* must not vary, a *τεθμός* not only for the contents, but also for the form. To be sure, the old interpreters in their blindness knew nothing of this; but Böckh and Dissen ob-

Symmetry of contents.

Terpandrian *νόμος*.

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[1] De Metris Pindari, p. 182.

[2] Prolegomena zu Aeschylos Tragödien, p. 75, Leipzig, 1869.

[3] Moriz Schmidt, Pindar's Olympische Siegergesänge—Griechisch und Deutsch, Jena, 1869.

[4] Terpandrian composition has found no favor with J. H. H. Schmidt, Kunstformen iv. p. 635 fgg., or Croiset, Pindare, p. 126 sqq.

served certain laws of structure, certain recurrences, certain symmetrical responses. Thiersch proved the triple division *προκώμιον*, *μέσον τοῦ ἄσματος*, *ἐπικώμιον*: but it was reserved for Westphal to set forth and establish the proposition that Aischylos, in the composition of his choruses, and Pindar, in that of his *epinikia*, followed the *νόμος* of Terpander with its sevenfold division. This Mezger considers Westphal to have made evident for all the forty-four odes except eight, at least so far as the three principal parts are concerned; and these principal parts are—beginning, middle, and end. But the establishment of these principal parts does not carry us beyond Thiersch. What we want is the normal number seven,[1] as,

I. *προοίμιον.*
II. ΑΡΧΑ.
III. *καταστροπά.*
IV. ΟΜΦΑΛΟΣ.
V. *μετακαταστροπά.*
VI. ΣΦΡΑΓΙΣ.
VII. *ἐπίλογος* or *ἐξόδιον.*

Westphal himself seems to feel that the lover of Pindar will rebel against the thought that the great poet wrought according to a mere mechanical formula; but the Pindaric scholars that have followed Westphal seem to have no such scruples. The mystic and Delphic *ὀμφαλός* exercises on them a special fascination that reminds one of the days of the *ὀμφαλόψυχοι*,[2] and there is an undeniable charm about the scheme. The three certain parts are beginning, middle, and end, and for these we have the high authority of Aristotle (Poet. c. 7). The seven normal parts remind one of the seven parts of the comic *parabasis*, and as the seven parts of the parabasis are seldom found in their completeness, so

[1] The organism is so elastic that Mezger makes eight parts, retaining the *ἐπαρχά* rejected by Westphal.

[2] *Ὀμφαλόψυχοι* dicti primum Bogomili; deinde ita appellati per ludibrium a Barlamo Calabro monachi aetatis istius qui se *ἡσυχαστάς* vocabant, a modo quo preces fundebant, *κινοῦντες* nempe *τὸν αἰσθητὸν ὀφθαλμὸν σὺν ὅλῳ νοῒ ἐν μέσῳ τῆς κοιλίας ἤγουν κατὰ τὸν ὀμφαλόν*, etc. —DUCANGE.

the Terpandrian *νόμος* seldom has its full number. The name *ὀμφαλός* is not only mystic and Delphic, it has indirectly a Platonic warrant. Plato demands of every *λόγος* that it shall be a *ζῷον*, that it shall lack neither head nor foot,[1] and if neither head nor foot, why should it lack the central navel? The *ὀμφαλός*, then, is the organic centre of the poem, and contains a myth. True, "there is no myth in the *ὀμφαλός* of P. 1 and 9, N. 1 and 10, I. 2 and 6," but the rule is not rigid[2] at any rate, and we must be satisfied with an approximation. As a rule, then, the *ὀμφαλός* contains a myth, while the beginning (*ἀρχά*) and the close (*σφραγίς*) contain the praises of the victor and his house. Then there are transitions between the *ἀρχά* and the *ὀμφαλός*, just as in oratory the *προκατάστασις* prepares the way for the *διήγησις*: there are transitions between the *ὀμφαλός* and the *σφραγίς*. But in this way Terpandrian compositions might be made out of Demosthenes' Philippics, and it is hard to see what has been gained except two or three quaint names for familiar relations.

Mezger's recurrent word.

But Mezger has reinforced Westphal's theory by a discovery of his own. While committing the odes of Pindar to memory he noticed the frequent recurrence of the same word, or close equivalent, in the corresponding parts of strophe and antistrophe, epode and epode. These recurrent words are all significant, all mark transitions, and were all intended as cues to aid the memory of the chorus and to guide the thoughts of the hearers. It is a mnemonic device, but more than a mnemonic device, for it lets us into the poet's construction of his own poem, and settles forever the

[1] Phaidr. 264 c: *ἀλλὰ τόδε γε οἶμαί σε φάναι ἄν, δεῖν πάντα λόγον ὥσπερ ζῷον συνεστάναι σῶμά τι ἔχοντα αὐτὸν αὐτοῦ ὥστε μήτε ἀκέφαλον εἶναι μήτε ἄπουν ἀλλὰ μέσα τε ἔχειν καὶ ἄκρα, πρέποντ' ἀλλήλοις καὶ τῷ ὅλῳ γεγραμμένα.*

[2] Bulle makes the following summary, which shows how very elastic the *νόμος* is: (*a*) eight are excluded as not being constructed according to the *τεθμός*: (*b*) eight have the seven parts; (*c*) fourteen have neither *προοίμιον* nor *ἐξόδιον*: (*d*) five have no *προοίμιον*: (*e*) seven have no *ἐξόδιον*: (*f*) one has neither *προοίμιον* nor *κατατροπά*: (*g*) one has no *μετακατατροπά* (Philolog. Rundschau, 1881, col. 5).

disputed meanings of the odes.[1] If this were true, it would hardly heighten our admiration of antique art, and although the coincidences are interesting and the observation of them a proof of loving study that deserves to be honored, the discovery of the recurrent word is not the end of all controversy —there are too many recurrent words.[2]

Of course, the acceptance of the Terpandrian *νόμος* and the doctrine of the recurrent word puts an end to anything like proportion in the contents of a Pindaric ode. Compare, for instance, Blass's analysis of a *prooimion* of Demosthenes, and Mezger's exhibits of the composition of an ode of Pindar. You may not agree with Blass, but there is an architectonic principle in the one, while it is utterly incredible that we should have such proportions as:

O. I.: 7 (π.) + 16 (ἀ.) + 4 (κ.) + 69 (ὀ.) + 7 (μ.) + 11 (σ.) + 6 (ἐ.). (p. 95.)
O. III.: 5 (π.) + 8 (ἀ.) + 2 (κ.) + 18 (ὀ.) + 4 (μ.) + 4 (σ.) + 4 (ἐ.). (p. 175.)
O. XIII.: 23 (π.) + 6 (ἐπ.) + 17 (ἀ.) + 6 (κ.) + 40 (ὀ.) + 5 (μ.) + 16 (σ.) + 2 (ἐ.). (p. 459.)
P. I.: 28 (π.) + 14 (ἀ.) + 3 (κ.) + (12 + 3 + 20) (ὀ.) + 4 (μ.) + 14 (σ.) + 2 (ἐ.). (p. 83.)

Contrast this with Blass's analysis of the *prooimion* of De Corona (§ 1–8):

I. § 1–2.	II. 3–4.	III. 5–6.	IV. 7–8.	
3. 2 | 2. 3 | 3. 3	4. 4 | 3. 5 | 5. 3	2. 4 | 4 | 4 | 4. 2	2. 2. 2. 2 | 2. 2. 2. 2	
= 16	= 24	= 24	= 8	= 8
			= 16	

True, it may be said that the inner organism of a Pindaric ode need not correspond to the outer form, and that the five triads of the third Pythian may be chopped up into seven

[1] Only a few examples can be cited: O. 7, 20 (Τλαπολέμου), 77 (Τλαπολέμῳ), 18 (τρίπολιν), 75 (τρίχα δασσάμενοι); P. 1, 43 (ἔλπομαι), 83 (ἐλπίδας). The exact position is not always insisted on, as O. 1, 23. 96 (κλέος . . . Πέλοπος). Nothing so evident as the threefold *stelle* of Dante, at the end of Inferno, Purgatorio, and Paradiso.

[2] Bulle cites, l. c., O. 1, 21. 39 (παρέχων), 67. 80 (γάμον); O. 2, 4. 48 (πολέμου), 3. 77 (Διός), 19. 85 (πάντων), 66 (φράσαις), 110 (φράσαι); O. 6, 77. 98 (Ἀγησία), 52 (ἀκοῦσαι), 66 (ἀκούειν); P. 1, 20 (Αἴτνα), 69 (Αἴτνας); P. 3, 5. 74 (ποτέ), 4 (Κρόνου), 57 (Κρονίων), and others.

Terpandrian parts—chopped up, for the knife does not come down on the rhythmical joints. But where shall we find anything like this in Greek literature? The further we penetrate into Greek poetry, the greater reason have we to acknowledge the reign of symmetry. Violation of symmetry, of correspondence, may be referred in every instance either to defective tradition or to designed disturbance. As in Greek architecture, so in Greek poetry, departures from symmetry are not only suffered, but enjoined, for the sake of a higher symmetrical effect, for the maintenance of the feeling of life. The straight line of mechanics becomes the curved line of art. The entasis of the Doric column, the flexure of the Doric stylobate, are familiar illustrations of the law of visual effect. The Greek artist had regard to the position that his work was to occupy, to the angle in which it would present itself to the eye of the beholder. So in Greek poetry we must consider the law of higher symmetry, the principle of artistic unity, the calculated effect on the hearer—and we must remember that we have to do with the hearer, not with the reader. Στιχομυθία is well, but when passionate utterance gives two verses the time of one, we must not heedlessly apply the knife because the passage looks out of balance. But these interferences apart, we expect a symmetry in contents corresponding to symmetry in form, and we cannot admit a logical division which shall ruthlessly run across all the lines of the artistic structure. We must seek the symmetry of thought, where the symmetry of the form is revealed, in strophe, in triad. Each strophe has its office, each triad its function. The only concessions that must be made to logical distribution are those that must be made in the same department of art. We must simply allow the strophe and the triad the same play that we allow foot and series in the verse.[1]

[1] See Croiset's chapter on this subject in his "Pindare," p. 354 foll. The views I am here presenting I have long entertained, but in this, as in all other matters, I am more desirous of thinking a right thought than a new one. As I have not gone into the question of the relation of strophe to antistrophe and epode, I would add here that J. H. H. Schmidt, in his

Reduce the Terpandrian νόμος to a more simple expression, see in it nothing more than a somewhat bizarre statement of the general principles that manifest themselves in an oration of Isokrates or a dialogue of Plato as well as in an ode of Pindar, and it would be easier to become a Terpandrian, certainly easier than to accept Dissen's elaborate systematization. In his chapter "De dispositione partium," Dissen has treated at length the arrangement of the elements of the *epinikion*—the preparatory office of the *prooimion* and the interweaving of the parts. "With the exception of the very short pieces," he says, "all Pindar's odes have at least two parts besides the prooemium," and Dissen has interested himself in showing how the poet prepares his theme, interposes a myth, and then returns to his theme, and how from the simple arrangements *a b a* and *a b a b*, the poet advances to *a b a c a*, *a b a b a*, *a b c b a*, *a b c b d a*, *a b a c b c*, *a b c b a b*, *a b c a d c*, and the crowning glory, *a b c d c d a*.

Dissen.

There is, of course, an element of truth in these recurrences. There is a cyclical movement in many of the Pindaric odes. The myth is usually belted by the praise of the victor and the victor's home, but it is impossible to accept an elaborately systematic arrangement of the subject within the symmetrical structure of the rhythm and independent of it. Dyads and triads there are in Pindar, but they do not disturb the rhythmical working of the odes; and Dissen often elevates to the rank of an organic part what has been brought in simply as a foil. According to him everything in Pindar must have a deep significance, an independent value, a special allusion, whereas much is put there for the sake of heightening the effect by contrast.

Kunstformen (III. p. 350), has shown that Pindar has paused about twice as often at the end of the strophe as at the end of the antistrophe. The object of this, as Schmidt thinks, is to break up the mechanical balance of strophe and antistrophe, or, as he puts it, $a+(a+b)$ is more common than $a+a+(b)$. This is, of course, a reinforcement of the position taken here.

Dissen has gone through all the odes and reduced them to schemes, for which he claims great simplicity and beauty.

Furtwängler.

Furtwängler[1] has selected a few, and expended on them a great wealth of fancy. It cannot be said of him that he is indifferent to the claims of symmetry. To him the Pindaric odes are so many temples, and he sees ground-plans and elevations, and rows of columns, and groups of figures in the rhythmical structures of Pindar. Most persons will consider Furtwängler's book a waste of fancy and ingenuity, and yet it has not been written all in vain. Temple and ode are both built on a plan, both obey the laws of symmetry, and so one may serve to illustrate the other. But the manifestations are different. The temple is to be developed from the cell, the ode from the rhythm. Regard the ode as a great verse and much of the difficulty in finding symmetry in the Pindaric poems will disappear.

The verse, as a rhythmical structure, is made up of verse-feet; the verse, as a logical unit, is made up of word-feet. The coincidence and the discrepancy of verse-foot and word-foot constitute respectively *diaeresis* and *caesura*, if, indeed, one may be allowed to use this nomenclature, which certainly has its convenience.

Now a verse in which verse-foot and word-foot should coincide throughout as in the famous *sparsis* | *hastis* | *longis* | *campus* | *splendet et* | *horrret* of Ennius would lack unity, and a succession of them would be intolerably monotonous. Hence the office of caesura to effect unity by dividing a word between two feet and so to force a more energetic recitation. Diaeresis serves to distribute the masses, caesura to unite them.

Of course where the masses are so large as in the Pindaric odes there is not the same danger of monotony. Each triad might present a complete whole. In fact each strophe, each antistrophe, each epode, might be rounded off as a separate element without much offence. But the Greek sense of unity

[1] W. Furtwängler, Die Siegesgesänge des Pindaros, Freiburg, 1859.

demanded a less mechanical distribution, and the parts of each ode often fit into each other as the parts of an hexameter or a trimeter. The preparation, as Dissen would call it, does not count, nor does the connection. The body of the thought falls within the limits; that is enough. The study of the Pindaric odes suggests the lines of color used in maps to designate boundaries. The eye is not offended by the excurrence there nor the mind by the excurrence here. Making this allowance then, and suffering the sense to bind strophes and triads together while the dominant themes of strophes and triads are distinct, we shall find no insuperable difficulty in establishing simple and easy proportions for most of the Pindaric poems. Problems there will always be, and bold would be the man who should maintain that he had said the last word on such a theme.

Of the forty-four Pindaric odes, seven only are composed in single strophes.

Of these, O. 14 has two, P. 12 four, N. 2 five, P. 6 six, I. 7 seven, N. 9 eleven, N. 4 twelve. 7

Most of them are in triads:

One triad: O. 4, 11 (10), 12; P. 7	4
Three triads: O. 3, 5; N. 5, 6, 8, 11; I. 2, 4, 5, 6	10
Four triads: O. 1, 8, 9; P. 2, 5, 10, 11; N. 1, 3; I. 1.	10
Five triads: O. 2, 6, 7, 10 (11), 13; P. 1, 3, 8, 9; N. 7, 10; I. 3. .	12
Thirteen triads: P. 4	1
	44

It is evident that the single-strophe poems will admit of greater freedom of handling, and I shall take those up after discussing the triadic poems.

One triad is evidently too short for any except slight occasional poems.

In O. 4, an exceptional poem, the strophe has chiefly to do with God, the antistrophe chiefly with man, the epode is an illustrative myth. In O. 11 (10) the antithetical structure runs through strophe, antistrophe, and epode, but each member revolves about a separate element of the *epinikion*. O. 12 rocks even more than O. 11 (10). Each element is distinct.

P. 7 has been considered a fragment, but whether it is a fragment or not, each member has its special office.

Two-triad poems do not occur.[1] The only two-strophe poem, O. 14, is suspicious, and cannot be cited to prove that two triads would give ample room. If we are to have introduction, myth, and conclusion, it would be hard to distribute them properly through two triads. Three triads give a natural division, and so we find that it is used nearly as often as five, though the number five suggests a better proportion logically. Each triad has its dominant theme. O. 5 occupies an exceptional position among the Pindaric poems, but the distribution forms no exception. There is no overlapping in it.

Four triads are used as often as three. There is no mechanical uniformity, but, as we should expect, the introduction usually dominates one triad, the myth two, the conclusion one, in most of the odes. This is the type 1.2.1. Overlapping is the rule 1.2.1 or 1.2.1 or 1.2.1. In Pindar's earliest piece, P. 10, there is no overlapping, and the student of English versification is reminded of the early timidity of blank verse.

Five triads might be expected to distribute themselves thus: Introduction = 1, Myth = 3, Conclusion = 1, and this is substantially the arrangement in most of them. P. 8, with 2.1.2, forms an interesting exception, for which the notes must be consulted, as well as for the arrangement in O. 13, and P. 1, which have a quasi-epodic structure, two triads representing strophe, two antistrophe, and one epode. P. 3 and P. 9 are thrown out of line by the position of the myth.

In the Fourth Pythian we have no less than thirteen triads, and it might seem at first as if the epic mass had crushed the lyric proportion. But when we examine the structure more closely, we find that the first three triads form the overture, if I may say so. It is a prelude which gives the *motif* of the piece. These three triads are followed by seven triads with the story of the Argonauts in detail, while the conclusion is prepared and consummated in the last three triads. It is true

[1] J. H. H. Schmidt, Kunstformen, IV. p. 349.

that the mass of the story carries it on into the eleventh triad, but the grand scale prepares us for a wider aberration.

Of the strophic poems, O. 14 has already been considered. In P. 12 we recognize the familiar distribution 1 . 2 . 1. P. 6 is represented by 2 . 2 . 2.

In N. 2 there is a curious iteration of the name of the victor and his family, $\overset{\smile}{1}.1 + \overset{\smile}{1}.1$. The twelve strophes of N. 4 divide into 3 . 6 . 3, the eleven of N. 9 into 2 . 7 . 2. I. 7 has not yielded satisfactory results.

To those who must have sharp figures at any cost, these statements will be disappointing; but the exact symmetry is cared for in the rhythm, the metre. All that we could fairly expect here is a general balance.

VI.

DEVELOPMENT.

In the preceding glimpses of Pindar's thought and art, his poems have been treated as a whole, and no regard has been had to the gradual development of his powers. If his career exhibited marked stages, if we had trustworthy external data, such a presentation might well be considered defective. Sophokles and Euripides would not fare thus, nor Plato, although it must be confessed that Plato is a warning against the rash application of the principle of development. Let us see how the case stands with Pindar.

The life of Pindar gives scarcely any clue to his development. After his encounter with Korinna there is almost a dead silence from without. Those who have ears to hear—and every modern critic is a Fine-ear—may detect the sound of growth from within. Besides, we have the advantage of a certain number of fixed points. We know the dates of a fair proportion of Pindar's forty-four odes, and we may construct the curve of his rise, and, if it must be said, of his decline. The department, too, seems to favor such a study, for Pindar was a lyric poet; and a lyric poet, it is thought, would be the first to show the traces of personal experience. But antique lyric is not modern lyric. Even Roman lyric is not Greek lyric. The Horace of the Odes is not the same as the Horace of the

Epodes; but it does not follow irresistibly that we can as easily distinguish between the Pindar of the tenth Pythian and the Pindar of the fourth Olympian. It may be going too far to say that the law of the department, the lyric τεθμός, was so much stronger than the individual that the personal development does not count. The personal development does count, and it is a legitimate and fascinating study, but the danger of importing into the result *a priori* conclusions is manifest. Once fix in the mind the characteristic stages, and the inevitable tendency is to force the phenomena, no matter how stubborn they may be, into the places which they are supposed to fit. Of youth we expect exuberance of language, unassimilated wealth of thought, rashness of imagery, a technic that betrays, both by its mechanical adherence to rule and by its violation of principle, the recent influence of the school, and the rebellion against it. Of matured power we expect a balance of forces; the imagination is steadier, the thought deeper, the interpenetration of form and matter is more complete, the plan is organic, the poem grows symmetrically up to its full height; there are fewer surprises, and the technic has become a second nature without the dulness of routine. The man is at his best. The closing stage shows perfect mastery of form still, but the effects are produced with less expenditure of power, there is not the same joy of surplus vitality, the word "dexterity" comes in too often when we applaud, the plan is a scheme. Now while some such course may be laid down in general for the track of lyric genius, the very essence of genius, which is the unforeseen, disappoints calculation at every turn. There are some minds in which there is no trace of crudeness at any age. There are revivals of youth in poetry as in life, revivals that scandalize critics of art as well as critics of morals. Of all students of Pindar, Leopold Schmidt[1] has bestowed most attention on this sub-

[1] Leopold Schmidt, Pindar's Leben und Dichtung, Bonn, 1862. Period I. (Ol. 69, 3 to Ol. 74, 2) embraces in the following order: P. 10, 6, 12, 7; O. 10, 11; N. 5. Period II. (Ol. 74, 3 to Ol. 80), I. 5, 4, 7; P. 9, 11, 2; O. 14, 3, 2; P. 3; N. 9; P. 1; O. 1, 12; I. 2; O. 6; P. 4, 5; O. 7, 13,

ject, but in spite of his thoughtful study and his sympathetic discernment, the results reached are not satisfactory. The period of immaturity is too long, and the evidence of immaturity too slight. The great poets of the world do not wait until the Suabian age of discretion—which is forty—before they reach their prime. Of the seven dated poems assigned to this period three are on the border of Pindar's perfect art, so that we are practically left to make up our characteristics of this stadium from P. 10, 6, 12, and 7. We are told that Pindar's first commissions came from Thebes. Nothing would seem to be more likely. But the odes give no evidence of it. The Thebans may have employed him at their local games, but the victors of the earlier odes are from Thessaly, Akragas, Athens, Epizephyrian Lokris, and Aigina. We are told that Pindar must have known Aigina from his youth up, and no one questions his intimate knowledge of the island, his deep interest in its fortunes. One fourth of all the odes celebrate Aiginetans, but the first Aiginetan ode is the last of this period of immaturity. True, not without significance is the close connection with Delphi and the consequent predominance of Pythian odes at this period, and it was doubtless a proud moment in the poet's life when he received his first Olympian commission, and if the longer ode on Agesidamos, O. 10 (11), is the fulfilment of that commission, it may be pardonable to see a certain jubilation in its tone; but it is extravagant to attempt the reconciliation between the joyous tone and the long delay by the supposition that the poet was too much overcome by his emotion to do the theme immediate justice. The distinction between the earlier poems and the poems of the period of maturity, as marked by the prominence given to the grace of a special god in the latter, seems to be shadowy, and to have less in its favor than the criticism that there is a lack of unity in the composition of the earlier poems.

First Period.

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8. Period III. (Ol. 81 and Ol. 82), O. 9; I. 6; O. 4 and 5; P. 8. The dates of the rest are not fixed, according to Schmidt, and must be excluded from a rigid calculation. They are all Nemean and Isthmian.

Unfortunately the relation of myth to theme is not yet put on an impregnable basis, and what Schmidt says of the earlier poems has been said by others of the ripest. It is easy to say that there is no interpenetration of myth and thought, that the actual present is not yet merged in the mythic past, that we have only striking situations, no development, and hence no psychological interest. The trouble is to vindicate perfection for the others. The handling of the metres in the different periods is another matter that leaves ample margin for varying judgment. Schmidt maintains that the metre shifts from logaoedic to dactylo-epitrite without discernible reason, that the logaoedic is more freely handled as the poet develops, and that the dactylo-epitrite is not thoroughly mastered until the close of the period. Here, again, the basis of induction is too narrow, the ἄλογος αἴσθησις is too potent an element.

Second period.

The second period, according to Schmidt, extends from Pindar's fortieth to his sixty-fifth year—a stirring time. To the opening of it belong the battle of Salamis—a contest of Panhellenic significance far greater than Marathon—and the battle of Plataia, which touched Pindar nearly. Thebes was severely chastised for her adherence to the Persians, and the dominant aristocratic party sorely humiliated. It is supposed — it is a mere supposition — that Pindar, though of the nobility, was not with the nobility; that his vision had widened. The aristocracy was no longer the only form of government worthy of the name, and so he was fitted by nature and insight to act as a mediator between extremes. And yet it would be hard to prove from Pindar's poems that he ever had a reasonable sympathy with democracy anywhere. There was no call for such sympathy. The victors in the games were all of his own order.

In this second period Pindar's reputation extended more and more; the princes of the earth sought the honor of being glorified by him. When he was fifty he yielded to Hieron's solicitations and paid a visit to Syracuse. When he was in his fifty-sixth year he is supposed to have been at the court of Arkesilas IV. of Kyrene. Of his travels, however, it is con-

fessed we know nothing. We may infer from his extensive connections and his exact knowledge of localities and of family history that he had journeyed far and wide; but we are often unable to tell whether it is the singer or the song that is voyaging, and the minute local knowledge may be due in part to the persons from whom Pindar held his commission. In any case, the transmission of the names and fortunes of mythic characters presents problems enough in every department of Greek poetry. A personal acquaintance with Athens is not unlikely, though by no means certain. The high praise that he bestowed upon the city is referred by Schmidt to the time between the second Persian war and his visit to Syracuse. The relations between the Dorians and the Athenians became more tense afterwards, and Schmidt himself acknowledges that as Pindar grew older he went back to the faith of his fathers, the aristocratic creed in which he was nursed.

Pindar's rise in national estimation gave him a higher self-esteem. He likes to show that his song makes him the peer of kings. But it must not be forgotten that his boldest utterances are courtliness itself, and that the Greek of that period would not have understood the modern attitude of the subject to the throne. It is absurd to see any freedom in his calling Hieron "friend." His own achievements and the achievements of the Persian war are supposed to have led him to higher views of human power. Success in the games is not due to fortune or to fate, but rather to the victor's own prowess, the victor's own zeal, the victor's family record, especially in its religious aspects, to the favor of a special deity, and chiefly to the favor of Apollo. Here, again, it may be said that the material for the first period is too scant for the establishment of such a contrast in the second.

The advance in the art of composition in the second period is a point that cannot be discussed without illustrations from the several odes. To reach Schmidt's conclusions it would be necessary to accept Schmidt's analyses, which often err by supersubtilty. The attempt has been made in this edition to follow the growth of the odes in the poet's mind. A general

plan there was, doubtless, in each poem; but it was not a rigid scheme, and shaped itself into graceful variations as the poet wrought at his work. The myth grew out of the heart of the theme, but as the herb grew in Isabella's Pot of Basil. We must have suggestion, play, sweep, or we have no poetry. Now, according to Schmidt, it is only in this period that we have any such organic unity; it is only in this period that he sees the happy co-operation of imagination and plastic force. Yet even here he notices a difference. After fifty the significance of each poem may be summed up in a formula; before, the fundamental notion is so incarnate that we cannot dissect it out. But no high poetry is exhausted by its recurrent burdens, its catch-words, its key-verses, just as no high poetry is in any sense translatable.

The advance in the art of the narrative is another point where we have to encounter the danger of *a priori* characterization, and the difficulty of a narrow range of observation. Critics have noted that the construction of Thackeray's earliest stories is as perfect as that of his latest. The difference lies in the detail work. The Pindaric manner of story-telling, with its sharp outlines of light, its tips of coruscations, remains the same throughout.

But to follow in detail all the changes that Schmidt has noticed in the second period is not possible within the limits of this essay. The third period—the period of the senile Pindar—is marked by a decided decline. "The eagle flight of the imagination is broken." The understanding is as subtile as ever, the humor is as fresh, the feeling is as warm, but the fair enchantment of the harmony between the world of idea and the world of fact is gone. The old poet falls into the sins of his youth. His composition is unequal; and yet so much praise is lavished on the five odes—and one of them of doubtful authenticity—that Pindar falls, if he falls, upon a bed of roses.

Third period.

Without refusing, then, the meed of praise to the intense study that has enabled Schmidt to draw in finest details the image of the poet's life and the poet's art—without denying

the value of the attempt to form such a picture of Pindar's development, we may be pardoned for declining to accept as final results reached by processes so shadowy with materials so limited.

VII.

APPROACH TO PINDAR.

Rauchenstein—who has done so much to promote the study of Pindar, and to whose Introduction to Pindar, read and meditated on many years ago, the present edition is doubtless due—after commending Pindar in the warmest terms to those who have reached the lyrical stage of life, the age of feeling and enthusiasm, gives an outline of the preliminary studies that he deems necessary, and then bids us begin with the easier odes. Which are the easier odes? Not the shorter ones necessarily, for the fourth Pythian, the longest of all, is one of the easiest, and the fourteenth Olympian, one of the shortest, has given the commentators much trouble. The fact is, a man who has read himself into Pindar is a poor judge of the relative difficulty of the odes unless he has made actual trial in the class-room, and the experience of most lovers of Pindar has of necessity been limited, as Pindar has seldom been read in our colleges. And yet it might be safe to recommend some such course as this. For the beginning, within the range of Olympians and Pythians, O. 12, 11 (10)—the short ode for Agesidamos—then O. 3, 6, 7; P. 3, 4; for the culmination, whatever else may lie between, O. 1, 2; P. 2. This advice is based purely on the relative difficulty, but those who know Pindar will see at once that the easier odes are dactylo-epitrite, the harder odes are logaoedic or paionian. Of course it is not to be expected that the student will be satisfied with so long a course of dactylo-epitrites, but the lesson is this: If any ode of Pindar is to be studied as a work of art, it is to be approached as a work of art, and the first thing to be mastered, not theoretically, but practically, is the form. A good recitation will be found of much greater value than much discourse about the atmosphere of the *epinikion*. The poem must be read rhythmically over and over until it can be read

METRES.

fluently aloud, and this must precede the intellectual study. Then, of course, the vocabulary must be looked after, though the Pindaric vocabulary is not very troublesome; thereupon the commentary, and finally the introduction, by way of review. When the rhythm is mastered, it will be found that the way is open for the appreciation of the meaning of the poem in its parts and as a whole. The stress falls on the summits of the thought. Words are not divorced that are bound together by rhythm, no matter how widely they are separated to the eye. Key-notes make themselves heard. The welding of masses makes itself felt. The confused figures group themselves into patterns, and out of the darkness, as out of a picture of Rembrandt, the remotest forms come forth to the vision. Then it will be soon enough to bring in the historical apparatus, soon enough, if it is ever soon enough, to bring in the metaphysical analysis, the logical skeleton, which is supposed to exhibit the organism of the ode, though vertebrae and ribs and thigh-bones are often missing, to say nothing of the head.

Of course metricians are not agreed about every detail of Pindaric metre, but neither are commentators about every detail of the interpretation of the text, and the divergencies affect chiefly matters that are cognizable by the eye rather than by the ear—questions of symmetry, of the distribution of the masses. The length of the κῶλον may be a matter of vital importance to the advanced Pindaric scholar. For the beginner it is enough if he can be taught to feel how intimate is the relation between form and sense, the ἦθος of the great moods and metres.

Some knowledge of the form, then, is a prerequisite to the artistic study of Pindar, so much at least as is necessary to make use of the metrical schemes appended to the odes.[1]

[1] These metrical schemes are due to the kindness of Dr. J. H. H. Schmidt, and give a revision of those that appear in the first volume of his Kunstformen. For his system, see the Introduction to the Rhythmic and Metric of the Classical Languages, translated by Professor John Williams White. Boston: Ginn & Heath, 1878. A brief and lucid account of

Lyric poetry meant among the Greeks what the words mean. It was meant to be sung to the lyre, *κιθάρα*, *φόρμιγξ*, to be sung and not simply recited. Instead of the lyre, the flute, or rather clarionet, sometimes served to accompany the voice; sometimes both instruments were used. The rhythmical movement of the body, the dance, completed the trinity, which could not be dissociated without loss. The Shield of Achilles in Homer,[1] Il. 18, 569–572, shows the rudimentary union of voice, instrument, and dance, which survives, still rudimentary, among the people of our stock. In Greece the popular became the artistic, and passed through a long development, which cannot be exhibited here. The great musicians of the eighth century[2]—Olympos, Terpandros, Thaletas—were followed in the seventh by Alkman, the Lydian, the sweet singer of Sparta, Stesichoros of Himera, "who bore upon the lyre the weight of the epos," and these were succeeded by Simonides of Keos and Pindar, who represent the third great stage of lyric poetry proper. The Lesbian school is called melic rather than lyric, and Sappho and Alkaios are not the artistic ancestors of Pindar. Their poetry, full of passion and fire as it was, had not the sustained flight of the choral ode. It was from the poems of Stesichoros that Pindar learned how to build the fourth Pythian. The dithyramb is a thing apart.

Lyric poetry, vocal.

Common to poetry, music, and dance is rhythm, which means "regular flow." Regular flow can be recognized only by interruptions; time unbroken is eternity; we must have groups, and these groups must be of such dimensions as to be comprehensible. Hence the definition

Rhythm.

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it is given in the Introduction to Jebb's Oedipus Tyrannus. The summary presented here rests chiefly on what I have learned from Westphal, and especially from Schmidt, and the phraseology is adapted from my Latin Grammar.

[1] *τοῖσιν δ' ἐν μέσσοισι πάις φόρμιγγι λιγείῃ*
ἱμερόεν κιθάριζε· λίνον δ' ὑπὸ καλὸν ἄειδεν
λεπταλέῃ φωνῇ· τοὶ δὲ ῥήσσοντες ἀμαρτῇ
μολπῇ τ' ἰυγμῷ τε ποσὶ σκαίροντες ἕποντο.

[2] For the controversy as to dates, see Flach, Lyrik der Griech. pp. 119. 188.

of rhythm as χρόνων τάξις ἀφωρισμένη, "a definite arrangement of times." The recurrence of groups was marked by the recurrence of a beat. So we have a strong time and a weak time, θέσις and ἄρσις, the sense of which terms was afterwards inverted. In these simple statements lies the whole theory of rhythm. There must be an orderly succession of groups of time, these groups must be accentuated by stress, they must have simple proportions and a moderate extent, so that the ear can recognize them, and finally they must be equal to one another. The conditions of verse-rhythm are the same as those of musical rhythm. As a rule, we have in every Greek verse a sequence of equal or equivalent feet under the domination of a regularly recurring stress.

Feet. The elements of verses are called feet, just as we call the elements of a dance steps, and they correspond to bars in music.

In language, as we have seen, rhythm is marked by stress of voice. The stressed part is called arsis, the unstressed thesis, the stress itself the ictus.

Metre. Rhythm when represented in language is embodied in metre. A metre is a system of syllables that stand in a determined order. Of course only those metres are of importance that embody the principal rhythms. The unit of measure is the short syllable, ⏑ (χρόνος, *mora*) = ♪ ($\frac{1}{8}$ note). The long, —, is double the short and = ♩ ($\frac{1}{4}$ note).

Classes of Rhythms. The classes of rhythm are based on the relation of arsis to thesis. The number is restricted by the necessity of having simple recognizable relations. The Greek has but three, and the third occurs very seldom in modern music.[1]

I. Equal Class (γένος ἴσον), in which the arsis is equal to the thesis. Represented in Pindar by

The dactyl — ⏑ ⏑ ♩ ♫
or — — ♩ ♩

[1] Bars having five quavers are said to be used in the *Combat des lutteurs*, a part of *Les Troyens à Carthage*, by Berlioz.

II. Unequal Class (*γένος διπλάσιον*), in which the arsis is double of the thesis. Represented in Pindar by

The trochee — ⏑

or by resolution, the tribrach ⏑ ⏑ ⏑

III. Quinquepartite or Sesquple or Five-eighths Class (*γένος ἡμιόλιον*), in which the arsis is to the thesis as 3 : 2 ($1\frac{1}{2} : 1$). Represented in Pindar by the various forms of the paionian measure.

The Cretic — ⏑ —

First Paeon — ⏑ ⏑ ⏑

Fourth Paeon ⏑ ⏑ ⏑ —

Resolved Cretic ⏑ ⏑ ⏑ ⏑ ⏑

Bacchius — — ⏑

or ⏑ ⏑ — ⏑ =

So far we have considered the value of syllables as limited to the simple relations of the short and the long, and , $\frac{1}{8}$ notes and $\frac{1}{4}$ notes. But if we assume, as we have to assume, the equality of the bars, it is impossible to restrict the range of the elements to these two proportions, nor was it so restricted. The long syllable may be drawn out beyond its normal quantity. This is called *τονή* or protraction, and serves to make up for the omission of one or more theses. When this protraction fills up a whole bar it is called *συγκοπή*, and the verse is a syncopated verse.

τονή.

συγκοπή.

— = ⏑ ⏑ ⏑ = .

⏑ = ⏑ ⏑ ⏑ ⏑ =

Sometimes two shorts occupy only the time of one. This is called correption, and instead of writing ⏑ ⏑ we write *ω* or =

Correption.

The final syllable of a verse is usually considered indifferent, and is marked in the schemes here employed according to the metrical requirements. Within the verse a long syllable which takes the place of a short, or a short which takes the place of a long, is called irrational, and is designated by >.

Syllaba anceps.

An irrational or two-time trochee is one in which the value is not that of three eighth-notes, but two, and it is represented by —⏑ ♩.♫, the proportions being not 2 + 1 eighth-notes, but $1\frac{1}{2} + \frac{1}{2}$. So the irrational dactyl is one in which the values are $1\frac{1}{2} + \frac{1}{2} + 1$ eighth-notes. It is written —⏑⏑ or ♩.♫♫

Irrationality.

The rhythm always begins with stress. The unstressed syllable or syllables preceding do not count as a part of the rhythm, but as an *ἀνάκρουσις* or signal-beat, marked off thus ⋮ . The value of the anacrusis must not exceed that of the regular thesis.

Pause.

Missing theses at the close of a verse are made up as in music by the pause or rest. These pauses have different values. So

∧	denote a pause of	one eighth-note		𝄾
⎺∧	"	"	two eighth-notes	𝄽
⌐⎺∧	"	"	three "	𝄽.
⌐⎺∧	"	"	four "	𝄼

One or two examples from the leading kinds of Pindaric metres will illustrate these points.

O. 12, 1: *Λίσσο- | μαι Ϝαῖ | Ζηνὸς ἐ- | λευθερί- | ου.*

If this verse is measured by the mechanical values of the syllables, we should have

— ⏑ | — — | — ⏑ ⏑ | — ⏑ ⏑ | —

Measured by this system, we have

⌐ ⏑ | — — | — ⏑ ⏑ | — ⏑ ⏑ | — ⎺∧

all bars equal the missing theses made up by pause.

O. 10 (11), 6: *ἐνιπὰν ἀλιτόξενον.*

This verse would be divided, according to the mechanical values, thus:

⏑ — | — ⏑ ⏑ | — ⏑ | —

with utter disregard of rhythm. It is now read

⏑ ⋮ ⌐ | —⏑ ⏑ | — ⏑ | — ∧
a b c d

with anacrusis (a), protraction (b), irrationality (c), and pause (d).

How are we to know when to make use of these different methods of reproducing the equality of the bars? When a single long syllable comes between two trochees, — ⏑ | — | — ⏑, it is evident that we must read — ⏑ | ⌞ | — ⏑. We have *συγκοπή*. But the case is not so clear when we have such a verse as O. 9, 27: *ἀγγελίαν πέμψω ταύταν*. Are we to read this

— ⏑ ⏑ | — > | ⌞ | — ⏑ ‖
or — ⏑ ⏑ | ⌞ | — > | — ⏑ ‖
or — ⏑ ⏑ | — > | — > | — ∧ ‖ ?

It is clear that here as elsewhere observation must come in. We must find the great periods, which in Pindar are so clearly marked by the sense that there is little dispute about them, and then within the periods mark the *κῶλα* or members, and observe the regular sequences. True, such *κῶλα* are already laid down by the metrical scholiasts, but scholars are divided as to the value of them, and the schemes followed here rest on the observations of J. H. H. Schmidt, who has rejected the antique kolometry, and has based his results on wide induction. The details belong to the systematic study of the subject and cannot be introduced here.

The *κῶλα* are designated in the schemes by ‖, the periods by ⟧. Within each period there is a correspondence in the number of the bars of each *κῶλον*, and the groupings have received different names according to the order of the recurrence. *προῳδικόν* and *ἐπῳδικόν* are respectively "prelude" and "postlude," and stand outside of the responsions, which are usually indicated by curved lines.[1]

We have *προῳδικά* in the following:

προῳδικά.

O. 2, Ep. I. 3. *πρ.* 3 2 . 3 2.
O. 9, Str. I. 3. *πρ.* 4 4.
O. 11 (10), Ep. I. 5. *πρ.* 3 4 3.

[1] In conformity with a hint from Dr. Schmidt himself, I have omitted in this edition the graphical designation of the responsions. It is hoped that the recurrent numbers will suffice to impress upon the student the principle of symmetry.

O. 13, Str. I. 3. πρ. 6 . 5 . 5 . 6.

Ep. I. 3. πρ. 3 2 . 2 3.

O. 14, I. 3. πρ. 6 . 6.

P. 5, Str. I. 2. πρ. 3 . 2 . 3.

ἐπῳδικά are far more common in Pindar.

O. 2, Str. I. 3 . 3 2 ἐπ.

ἐπῳδικά. II. 3 . 3 . 2 ἐπ.

Ep. II. 2 2 . 2 2 . 4 ἐπ.

O. 4, Str. I. 4 4 . 4 . 4 4 . 4 . 5 ἐπ.

Ep. I. 4 . 4 . 4 . 5 ἐπ.

O. 5, Ep. 5 4 . 5 4 4 ἐπ.

O. 6, Ep. III. 4 4 . 4 3 ἐπ.

O. 7, Ep. II. 4 3 2 . 2 4 3 . 4 ἐπ.

So also O. 8, Str. III., Ep. I. II. III.; O. 9, Ep. I.; O. 10 (11), Ep. II.; O. 12, Str. I. III.; O. 13, Str. III., Ep. III.; O. 14, VI.; P. I., Ep. I.; P. 2, Ep. III.; P. 3, Str. I., Ep. I. II.; P. 4, Str. III.; P. 5, Ep. II. III.; P. 6, III.; P. 7, Str. III.; P. 9, Str. III., Ep. I. III.; P. 10, Str. I.; P. 11, Str. II., Ep. II.; P. 12, III.

A period is *stichic* when two or more equal κῶλα follow one after another.

Stichic periods.

So O. 4, Str. IV., 4 . 4.

O. 6, Str. V., 4 4.

O. 7, Str. I. 3 3, Str. VI. 3 3.

O. 10 (11), Str. II. 6 . 6, III. 4 . 4.

It is *palinodic* when a group is repeated, as

Palinodic. a b a b, e. g.

O. 1, Str. IV. 6 . 5 . 6 . 5.

O. 4, Ep. II. 4 3 . 4 3.

O. 5, Str. II. 5 4 . 5 4.

O. 9, Str. III. 4 . 2 . 4 . 2.

It is *antithetic* when a group is repeated in inverse order:

Antithetic.

1. a b b a. 2. a b c c b a.

1. O. 3, Ep. II. 3 5 . 5 . 3.

O. 8, Ep. I. 5 . 3 3 . 5 . 3 ἐπ.

O. 13, Str. I. 3 πρ. 6 . 5 . 5 . 6.

P. 5, Str. IV. 6 . 4 4 . 6.

2. O. 6, Str. III. 4 2 3 . 3 2 4.

P. 7, Str. I. 6 . 2 3 2 . 6.

In the *palinodic-antithetic* period, palinodic groups are repeated antithetically, e. g.:

Palinodic-antithetic.

a b c c a b.

O. 6, Str. I. 4 3 5 . 5 . 4 3.

O. 7, Ep. II. 4 3 2 . 2 4 3.

P. 7, Ep. I. 3 3 . 4 4 3 3.

P. 9, Str. II. 3 3 . 5 . 5 3 3.

When the antithetic period has a solitary κῶλον in the middle it is *mesodic:*

Mesodic.

1. a b a. 2. a b c b a.

1. O. 1, Str. II. 4.3.4; Ep. I. 4 2 4.

O. 5, Str. I. 3 2 3.

O. 6, Ep. I. 3 2 3; II. 4 2 4.

O. 7, Str. II. 2 4.2; V. 3 2 3; Ep. III. 3 2 3.

2. O. 3, Str. I. 5 3.5.3 5; Ep. I. 4 3.2 3 4.

O. 8, Str. II. 2 3 3.3 2.

P. 5, Ep. II. 6.5.2 5.6.4 ἐπ.

P. 8, Str. I. 6.2 3 2.6.

When a μεσῳδικόν is introduced into a palinodic period it becomes *palinodic-mesodic.*

Palinodic-Mesodic.

a b a b becomes a b c a b.

On this principle are constructed such periods as:

O. 3, Str. II. 2 4 5.2 4.

P. 2, Str. II. 6.3 4.5.6.3 4.

Rhythms. The principal rhythms used by Pindar are the Dactylo-epitrite and the Logaoedic. There are only a few specimens of the Pæon and the Bacchius.

Dactylo-epitrite. 1. The Dactylo-epitrite measures receive the name from the combination of the dactyl, — ⏑ ⏑, with the so-called epitrite, — ⏑ — —, epitrite meaning $1\frac{1}{3} = \frac{4}{3}$, and supposed to be a rhythm in which arsis is to thesis as 4 to 3. — ⏑ — — would be divided thus $\overset{a}{-}\ \overset{t}{⏑}\ \overset{a}{-}\ \overset{t}{-}$. The name is retained for convenience' sake; the true measure is, as we have seen, ⌊ ⏑ | — — |.

The model dactylo-epitrite rhythm is shown in O. 3.

About half the extant odes of Pindar are composed in these rhythms, which are also called Dorian. They are elevated, well-balanced, equable, and present a marked contrast to the lively, lilting, excited logaoedic measures, and the still more stirring cretic. There is a thorough correspondence between the sense and the rhythm. The Dorian odes are much easier to follow, the development is, as a rule, much more regular, the forms are not so puzzling, even the tenses sympathize with the rhythm, and the leisurely unfolding of the imperfect is more common in the dactylo-epitrite than in the logaoedic.

Logaoedic.

2. The Logaoedic rhythm is a $\frac{3}{8}$ rhythm, the basis of which is the trochee, but not the trochee with the ordinary ictus, $\overset{\cdot}{-}\,\breve{}$. This trochee has a stronger secondary ictus on the short, $\overset{\cdot}{-}\,\overset{\cdot}{\breve{}}$, admits irrationality, $- >$, and takes as a substitute the so-called cyclical or light dactyl, $-\breve{}\,\breve{}$, in which the proportions are, as we have seen, not $2 + 1 + 1$ *morae*, but $1\frac{1}{2} + \frac{1}{2} + 1 = 3$ ♩.♫ The apparent jumble of dactyls and trochees, as in prose, gave rise to the name logaoedic (from λόγος and ἀοιδή). The logaoedics are much used in the lyric portion of the drama, and are familiar to all in the odes of Horace, nearly half of the Horatian varieties, and more than ninety per cent. of the odes, being logaoedic. The logaoedic rhythms are lighter, more airy, than the dactylo-epitrite. They have festal glitter rather than steady light, a rapid flitting rather than a compassed march. All fancy apart, no stronger contrasts can be felt than between the movements of the two odes on the victory of Agesidamos (O. 10 and 11). The shorter ode rocks gently through a series of antitheses. It is grave and stately, despite its short compass. There is not a false start, not an anacrusis, throughout. Contrast the dash and the whirl and the surprise of the longer ode. O. 3 and O. 1 will also serve to bring out the contrast, which does not rest on the imagination of the commentators, but on the universal feeling of our race.

3. Those who have read the Acharnians of Aristophanes are familiar with the passionate cretics that abound in that

young and lusty play. The Cretic or Paionian rhythm shows itself in two of our odes, O. 2 and P. 5, both of them counted among the more difficult Pindaric poems by reason of their extreme elasticity. But the rhythm of these odes reveals the secret of their soul, and instead of being the most difficult, they are among the most easily understood. The passionate movement betrays them. The keynote is struck at the very beginning. In O. 2, *θεός*, *ἥρως*, *ἀνήρ* recur with a persistency that cannot escape the most careless observer, and in O. 5 we have really nothing but a series of variations on *πλοῦτος*, *ἀρετά*, *πότμος*, another trinity. Passion comes out with its story; passion will not let its story rest.

Paionian.

In what relation do these rhythms stand to the "moods" made so familiar to us by our own poets—by Milton, who says, "Lap me in soft Lydian airs," who speaks of the "Dorian mood of flutes and soft recorders;" by Gray, who cries, "Awake, Aeolian lyre, awake"? These three moods are all mentioned by Pindar himself.[1] O. 3 is designated as Dorian in v. 5: *Δωρίῳ φωνὰν ἐναρμόξαι πεδίλῳ*. The Dorian harp of O. 1, 17 is generally understood to refer to the instrument and not to the mood of the poem, which is called Aiolian in v. 102: *ἐμὲ δὲ στεφανῶσαι | κεῖνον ἱππείῳ νόμῳ | Αἰοληίδι μολπᾷ | χρή*. "Aiolian chords" are mentioned in P. 2, 69, "the Aiolian breathings of flutes" in N. 3, 79. As these poems are logaoedic and O. 3 is dactylo-epitrite, it would seem natural to identify Dorian with dactylo-epitrite and Aiolian with logaoedic, but the Lydian mood introduces a disturbing element. Lydian measures appear in O. 5, 19: *Λυδίοις ἀπύων ἐν αὐλοῖς*, 14, 17: *Λυδίῳ ἐν τρύπῳ*, and N. 4, 45: *Λυδία σὺν ἁρμονίᾳ*, three odes which are essentially logaoedic, and in N. 8, 15: *Λυδίαν μέτραν καναχηδὰ πεποικιλμέναν*, dactylo-epitrite. But the logaoedic odes that are composed in the Lydian mood are all of very simple construction and popular character, and the only Lydian dactylo-epitrite shows marked peculiarities of periodology, so that for Pindar

Moods.

[1] See J. H. H. Schmidt, Kunstformen, IV. p. 550 foll.

at least the general identification of Aiolian with logaoedic and Dorian with dactylo-epitrite may be maintained. It will suffice here to give a characteristic of these three moods—Dorian, Aiolian, and Lydian[1]—after the ancient authorities, leaving the details of Greek musical composition, with its diatonic, chromatic, and enharmonic scales, to special students. This is the more permissible here because the diatonic or natural scale was the only one employed in lyric choruses.[2]

Dorian.

The Dorian mood was manly and imposing, like the Dorians themselves; not expansive nor lively, but grave and strong. What it lacked in liveliness and variety, it made up by steadiness and impressiveness. Δώριον μέλος σεμνότατον, says Pindar himself, in a fragment. It is the mood for the tug of war, where the staying quality is priceless.

Aiolian.

The Aiolian was said to reflect the character of the Aiolian chivalry, the high and mighty, self-asserting, deep-drinking magnates of Thessaly, the swaggering, fighting, love-making, convivial countrymen of Alkaios. The Aiolian mood, like the Aiolians themselves, was joyous and full of movement, frank and fair, without lurking meanness or shyness. If the Dorian mood suited the close-locked conflict of infantry, the martial dash of the Aiolian mood made it fit for the Καστόρειον, the ἵππειος νόμος.[3]

Lydian.

The Lydian mood, originally a flute-melody, was introduced as a νόμος ἐπικήδειος or dirge, and the tender, plaintive strains were chiefly used in lamentations for the dead. Aristotle says (Pol. 8 end) that the Lydian mood was especially adapted to boys, διὰ τὸ δύνασθαι κόσμον τ' ἔχειν ἅμα καὶ παιδείαν. The simplicity of the composition, and the naturally plaintive tone of boys' voices, are reasons that lie nearer to us.

The Pindaric odes were accompanied now with the cithern, now with the flute (clarionet), now with both. In Pindar's time the instrumentation was still subordinate.

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[1] See Westphal, Metrik, I. p. 273, for the authorities.

[2] See Westphal, Metrik, I. p. 264.

[3] πρέπει τοι πᾶσιν ἀοιδολαβράκταις Αἰολὶς ἁρμονία.—Pratinas.

The third element of the form is the dance; song, music, dance, being the trinity. This, of course, has perished for us beyond all recovery, and only the names *στροφή*, *ἀντιστροφή*, and *ἐπῳδός* remain to remind us that the rhythmical movement of the chorus added to the charm of the performance. The strophic poems of Pindar are processional, not orchestic.

Dance.

VIII.

Careful dialect study will always separate the more or less sophisticated language of literature from the native speech. There is scarcely a writer in dialect that has not been assailed for infidelity to the spoken tongue; and if this is true of those who have tried to reproduce the dialect faithfully, what shall be said of the make-believes, such as Burns and Mistral?[1] What shall be said of the lyric poets of Greece, who seem to have shifted and blended dialects according to rhythm and mood?[2]

DIALECT.

Doubtless, to a certain extent, the dialect was dictated by the origin of the department. Lyric poetry emerging from the Epos could not throw off the authority of Epic forms, but the so-called Epic dialect is itself composite, and the Doric strains, with which the Epic language was tempered by Stesichoros, became characteristic of the higher lyric. And yet such is the freedom with which the Ionian Simonides and the Theban Pindar handle the language, that we must leave a wide margin for individual susceptibility. Those who translate Homer back into the original Aiolic may yet reconstruct a Pindar in uniform dialect. But till this is done it may be provisionally assumed that Pindar used an artistic dialect that had no definite relation to the spoken language, and it may be added that if such a uniform dialect should be established,

[1] "[Mistral's poems] are written in a dialect which is neither the real old Provençal nor the modern *patois*, but a combination of the poet's own."—G. Monod.

[2] Ahrens, Ueber die Mischung der Dialecte in der griechischen Lyrik. (Verh. der Gött. Phil.-versamml., 1852, p. 55 sq.)

it would be a contradiction of the subtile variety that Pindar is always producing out of his material, and always producing with as full consciousness as true poets ever have. Pindar rejoices in his play with language; he rings changes on words, he toys with synonyms, he loves the discord of the oxymoron, and those who think that such artistic devices are too mechanical forget that before plastic art had developed its *finesse*, song had served an apprenticeship of ages. While awaiting, then, new light, it may be permissible to call Pindar's language an artistic dialect, and to give a rapid summary of the chief peculiarities that mark it.

The basis is the language of the Epic, itself composite, and with this are blended in varying proportions Aiolic and Doric forms. None of these elements appears in its extremes. The flow of the Epic is retained, but certain forms familiar in Homer are discarded. There are no echoing verbs in -αω, there is no -φι, no infinitive in -εμεναι. The Doric majesty and sonorous fulness of utterance enter into the composition, but the older and stiffer inflections are set aside. The first person plural ends in -μεν and not in -μες, Pindar says τοῦ not τῶ, τούς not τώς. The Aiolic gives fire and passion and a certain familiar sweetness as well, but the Boeotian variety was not refined, and, in spite of local criticism, Pindar preferred the Asiatic form of the dialect. Thus trebly and more than trebly composite, Pindar's language shifts with the character of his rhythms. The three moods —Dorian, Aiolian, Lydian—call for different coloring, and the mobile Aiolian measures show the greatest number of recondite forms, so that dialect, rhythm, plan, imagery, are all in accord. Ahrens has seen in the dialect of Pindar the influence of Delphic speech. So, for instance, the use of ἐν with the accusative, the elision of -ι in περί. But the evidence seems too slight, and while the study of Pindar by the light of Hesiod is instructive, the theory that they both used a Delphic dialect remains an ingenious suggestion and nothing more.

Mixed.

In the following exhibit only those points are dwelt on that

might give the student trouble as to the recognition of forms. The more familiar facts are briefly stated.[1]

Vowels. Vowels.—ᾱ for Epic η. So where η comes from an original α, as in the sing. of the A- declension, ἀρχά, ἀρχᾶς, ἀρχᾷ, ἀρχάν: in fut., aor., perf. of verbs in -άω as αὐδάσομαι (O. 2, 101), ἐτόλμασαν (O. 2, 75), τετόλμακε (P. 5, 117). So also τεθνακότων. But forms from κτάομαι retain η as κτησάμεναι (N. 9, 52), Φιλοκτήταο (P. 1, 50), and also those from χράω, χράομαι, as χρῆσεν (P. 4, 6), χρησθέν (O. 2, 43), χρησμός (P. 4, 60). On ᾱ in the augment see p. lxxxv. Derivatives of the A- declension and of verbs in -άω have ᾱ, as νικαφορία (P. 1, 59), κυβερνάσιας (P. 10, 72), μναμοσύναν (O. 8, 74). So in compounds of which the second part usually begins with η, as κακαγοριᾶν (P. 2, 53), εὐάνορι (O. 1, 24). The personal endings -μην and -σθην (3 p. dual) are in Pindar -μαν and -σθαν, as ἰκόμαν (P. 4, 105), κτισσάσθαν (O. 9, 49). For -ηνη we find -ανα, as Κυλλάνας (O. 6, 77), Κυράνας (P. 4, 279). Whether we are to read εἰρήνα or εἰράνα (O. 13, 7), Ἀθῆναι or Ἀθᾶναι (P. 7, 1), is disputed. In this ed. Ἀθαναίᾳ has been preferred to Ἀθηναίᾳ, and Ἀλκμήνα to Ἀλκμάνα. Feminine abstracts in -της show α as ταχυτάς (O. 1, 95), κακότατα (P. 2, 35). So adverbs in -ᾗ and in -δην, as κρυφᾷ (O. 1, 47), κρύβδαν (O. 3, 13). The others cannot be reduced to classes and must be watched. Doric is η for ᾱ in Ἀμφιάρηος (P. 8, 56), Ἀμφιάρηον (O. 6, 13 al.).

α.

η, where retained. η is retained in verb forms and verbals from verbs in -έω, as δῆσεν (P. 4, 71), αἰτήσων (O. 5, 20), ἐδινήθην (P. 11, 38), though many have ἐδινάθην, as ἀκινήταν (O. 9, 35), κρατησίμαχος (P. 9, 93). There are a few exceptions, as φώνασε from φωνέω (O. 13, 67); a few variations, now η, now α. So the MSS. vary between θεόδμητον and θεόδματον (O. 3, 7). η remains in the augment of verbs, beginning with

[1] The ensuing pages are abridged from the dissertation of W. A. Peter, De dialecto Pindari, Halle, 1866, with corrections and adaptations. Use has also been made of E. Mucke, De dialectis Stesichori, Ibyci, Simonidis, Bacchylidis aliorumque poetarum choricorum cum Pindarica comparatis. Leipzig, 1879.

ε as ἵλπετο (P. 4, 243), in the subjunctive endings as βάλῃ (O. 3, 13), the opt. in -ιην as εἰδείην (O. 13, 46), in the aor. pass. φάνη (O. 1, 74), λείφθη (O. 2, 47). Nominatives of the 3d. decl. in -ηρ and -ης are unchanged. So is ἀλώπηξ. So words in -τηριον as χρηστήριον (O. 9, 7), compounds the second part of which goes back to an initial ε, as δολιχήρετμος (O. 8, 20), εὐήρατος (O. 6, 98), ἁρματηλάτας (P. 5, 115). Substantives of the 3d decl. in -ημα, as πῆμα (O. 2, 21), οἴκημα (O. 2, 10). Adj. in -ηρος and -ηλος that are not related to α- stems. So ὑψηλός (O. 2, 24), λαιψηρός (O. 12, 4). Words ending in -ας, -ις, as γῆρας (O. 1, 83), ῥῆσις (O. 7, 55), κρηπίς (O. 4, 138). A noteworthy exception is μᾶνις (P. 4, 159). Adjectives in -ήιος, as ἀρήιος (O. 2, 46), adverbs in η, and their compounds, ἦ, δή, μή, μηδέ, μήτε, τῆλε (P. 11, 23), adjectives compounded with ἡμι-, numerals in -ηκοντα, as ἡμίθεος (P. 4, 12), ἑξηκοντάκι (O. 13, 99). Verbs generally retain a penultimate η. So ἀρήγω (P. 2, 63), λήγω (P. 4, 292). θνᾴσκω, κάδομαι, and forms from πλήσσω and πήγνυμι are the main exceptions. Other retentions of η than those mentioned cannot be reduced to rule.

ᾰ for ε. This also is Doric. So σκιαρός (O. 3, 14. 18) for σκιερός. Still Pindar does not say ἰαρός nor Ἰάρων. τάμνω is Ionic and Epic as well as Doric, τάμνοισαι (O. 12, 6), τράφοισα = τρέφοισα (P. 2, 44), τράφεν = τρέφειν (P. 4, 115), τράχον = τρέχον (P. 8, 32).

ε. Under ε note that Pindar has κενεός (or κεινός), ἀδελφεός, never κενός, ἀδελφός. ι is rejected in ἀφνεός, as ἀφνεάν (O. 1, 10), ἀφνεαῖς (P. 11, 15). For κλεινός, φαεινός, κελαδεινός, we find also the Aiolic form in -εννος. So κλεεννᾶς (P. 5, 20, etc.), κελαδεννῶν (P. 3, 113 al.), φαεννόν (O. 1, 6, etc.).

ου. οὖν in Pindar is always ὦν (O. 1, 111 al.). Οὔλυμπος (O. 3, 36 al.) varies with Ὄλυμπος (O. 1, 54 al.), but the Ὀλ. form is far more common (more than 4 : 1). μόνος is more common than μοῦνος, νόσος than νοῦσος, κοῦρος alone is used, but κόρα outnumbers κούρα. We find δουρί (O. 6, 17) as well as δορί (I. 4 [5], 42), οὖρος less frequently than ὄρος. Διώνυσος is the normal form for Pindar. Syracuse is

Συράκοσαι (P. 2, 1) or Συράκοσσαι (O. 6, 6), never Συράκουσαι. So the derivatives. The Aiolic ὄννυμα has expelled both ὄνομα and οὔνομα, the Aiolic -οισα (for -οντια) in the present participle has taken the place of -ουσα. So φέροισα (P. 3, 15), Κρείοισα (P. 9, 17), Μοῖσα (for Μοντια). Aiolic -οισι is used as well as Doric -οντι, περιπνέοισιν (O. 2, 79). See p. lxxxv.

Consonants. Consonants. — γλέφαρον for βλέφαρον (O. 3, 12 al.), but ἑλικοβλεφάρου (P. 4, 172). ἐσλός for ἐσθλός is Bocotian. So everywhere (O. 1, 99 al.). The first syllable is short, O. 2, 19; P. 3, 66; N. 4, 95. αὖτις for αὖθις everywhere (O. 1, 66), δέκεσθαι for δέχεσθαι (O. 4, 8 al.). For τότε is found the Doric form τόκα (O. 6, 66). Noteworthy are ὄκχος = ὄχος (O. 6, 24), and ὀκχέοντι = ὀχέοντι (O. 2, 74), and πετοῖσαι = πεσοῦσαι (O. 7, 69), πετόντεσσι = πεσοῦσι (P. 5, 50), ἔμπετες = ἐνέπεσες (P. 8, 81), κάπετον = κατέπεσον (O. 8, 38).

Pindar has ὅσσος (O. 9, 100 al.) as well as ὅσος (O. 2, 75 al.), τοσσάδε (O. 1, 115) as well as τόσα (O. 13, 71), μέσσος (P. 4, 224) as well as μέσος (P. 11, 52 al.), ὥτε, after the Doric fashion (O. 10 [11], 86 al.), as well as ὥστε (O. 9, 74), though in different senses.

Φήρ for θήρ is Aiolic, and is used of the Centaur. Φερσεφόνα (P. 12, 2) is familiar from the Iliad (1, 268; 2, 143). δ is not changed before μ in κεκαδμένον (O. 1, 27), τεθμός is a Doric form for θεσμός (O. 8, 25 and often). Metathesis and other slight variations explain themselves.

Digamma. Digamma.—Pindar seems to have used the digamma both in speech and in writing, and in this edition the example of Mommsen and Christ has been followed after some hesitation, and the digamma, though in skeleton-form, has been restored to the text.[1] That the use was not rigid is clear. But from this irregularity we are not to draw the inference that Pindar only imitates the effects of the digamma, as seen in Epic poetry, although it must be admitted that the digammated words in Pindar are nearly all Ho-

[1] Against the introduction of the digamma, see Mucke, p. 30.

meric. *Foῖ*, *Fέ*, *Fόν* (= *ἑόν*), orig. *σFoῖ*, *σFέ*, *σFεόν*. *οἶδα* and *ἶδον* (comp. *wot* and *wit*) have the digamma: *πολλὰ Fειδώς* (O. 2, 94), *πάντα Fίσαντι νόῳ* (P. 3, 29), *ἐπεὶ Fίδον* (P. 5, 84), and yet *οὔτ' ἰδεῖν* (O. 6, 53), *ὄφρ' ἰδοῖσ'* (O. 14, 22). Add *Fεῖδος* (O. 8, 19), *Fείδομαι* (P. 4, 21). *Fανδάνειν* (fr. *σFανδάνειν*) is found (P. 1, 29), *Faδόντι* (P. 6, 51). *Fέργον* and its congeners, *μέγα Fέργον* (P. 1, 29), *Feιπεῖν* (O. 13, 68 al.), yet *εἰπεῖν* (O. 1, 52 al.), *Fέπος* (O. 6, 16; P. 2, 16; 3, 2; N. 7, 48), but *ἔπος* is more common, though some examples may be got rid of by emendation. *Foῖκος* (P. 7, 4) occurs, but also *οἶκος* (P. 1, 72), *οἰκεῖν* is certain (P. 11, 64), not so *Foικεῖν*, *Fάναξ*, and *Fανάσσω*, once *ἀνάκτων* (O. 10 [11], 54). *Fελπίς* (O. 13, 83), but *ἐλπίς* (O. 12, 6), as often. *Fέτος* (O. 2, 102). *Feίκοσι* (N. 6, 67). *Fεσπέρα* (I. 7 [8], 44), but *ἔσπερον* (O. 10 [11], 82), *Fίδιος* (O. 13, 49). There are examples of *Fίσος* in Nemeans and Isthmians; *ἴσον* (O. 4, 22). *τὰ Feοικότα* occurs (P. 3, 59), *ἐοικός* everywhere else, *Fέκατι* (O. 14, 20), *Fῆθος* (O. 11 [10], 21), *Fιόπλοκον* (O. 6, 30), but *ἰοπλοκάμων* (P. 1, 1). In proper names *Fαχοῖ* (O. 14, 21), *ἐς δὲ Fιωλκόν* (P. 4, 188), *Fιλιάδα* (O. 9, 120), *Fιόλαον* (P. 9, 85 al.), *Fιάλυσον* (O. 7, 76). In the Isthmians *Fισθμός*, elsewhere *Ἰσθμός* (O. 8, 48). Probably *Fώανιν* (O. 5, 12). The digamma in the middle of a word, *ἀFελπτίᾳ* (P. 12, 31), *ἄFιδρις* (P. 2, 37), is seldom indicated in this edition, e. g. *ἀFάταν* (P. 2, 28; 3, 24), as the chief object of the insertion is the very practical one of avoiding the perpetual explanation of *hiatus*, to which the young student of Greek should be made as sensitive as possible.

Hiatus.

Hiatus.—True hiatus is rare in Pindar, though he sometimes keeps a long vowel long before another vowel, as *γλώσσᾳ ἀκόνας* (O. 6, 82). For *Ὀρθωσίᾳ ἔγραψεν* (O. 3, 29) Ahrens writes *Ὀρθωσίας*. The shortening of a long vowel before a vowel is not hiatus, as *ἀβουλίᾳ ὕστατος* (O. 10 [11], 45), *ἐν Πίσᾳ ἔλσαις* (O. 10 [11], 47). In the case of a diphthong it would seem that *ι* and *υ* may be semi-consonant. Notice especially **ει** short in Pindar before a vowel, e. g. *ἵππειον* (O. 13, 68 al.). **αὐ-** is short in *ἀνάταν* (P. 2, 28), but in this ed. *ἀFάταν* is preferred. **εὐ-** is short in *ἰχνεύων* (P. 8, 35).

Crasis.—The ordinary crases, such as those with *καί, τό, τοῦ*, belong to the grammar. Some read *ὦναξ* (P. 8, 67). *ὦ 'ριστόμενες* (P. 8, 80), is Aphaeresis rather than crasis. Bergk goes so far as to write *ἀρχη 'κδέξατο* (P. 4, 70), and *ὀλβω 'νδείξατο* (P. 4, 256).

Crasis and Aphaeresis.

Elision.—**α** is sometimes elided in 1 s. perf. act., *ἐπιλέλαθ'* (O. 10 [11], 4); **αι** in 1 s. midd., *μέμφομ' αἶσαν* (P. 11, 53), *ψεύσομ' ἀμφί* (O. 13, 52); in 3 pl. (often), *κυλίνδοντ' ἐλπίδες* (O. 12, 6); in inf., *ἀποθέσθ' ἄπορον* (O. 10 [11], 44). **ι** is elided in 1 s., *ἀφίημ' ἀγρούς* (P. 4, 149); in 3 pl. (Doric), *ἀγαπάζονθ' αὐτίκα* (P. 4, 241). Also *περ'* for *περί* (see p. lxxxvii.). **ο** is elided in *τοῦτο* (O. 6, 57 al.), *κεῖνο* (P. 9, 74), *δεῦρο* (O. 8, 51), even in *δύο* (O. 6, 101; 9, 86), in 3 pl. midd.; 2 s. opt. midd., *γένοι' οἷος* (P. 2, 72), and in the gen. s. O- decl. in *-οιο*, a non-Homeric freedom, *Δάλοι' ἀνάσσων* (P. 1, 39).

Elision.

Synizesis and Diaeresis.

Synizesis is very common in Pindar, and it has been thought best to indicate it in the text as well as Diaeresis.

First Declension.—Pindar usually follows the Doric dialect here. Notice, however, the Aiolic shortening of *Πέλλανᾰ* for *Πελλήνη* (O. 7, 86; 13, 109), *Νέμεᾰ* (O. 13, 24), *Κύκνειᾰ* (O. 10 [11], 17), *Μινύεια* (O. 14, 17). Comp. the Aiolic form *'Οδύσσεια*, retained in standard Greek. Also *χρυσοχαΐτα* (P. 2, 16), *ἔπιβδαν* (P. 4, 140), and words in **-τρίαινα** (O. 1, 40, 70; O. 8, 48; P. 2, 12). G. s. masc. **-αο** (Aiolic), *Κρονίδαο* (P. 4, 171), more commonly **-ᾱ** (Doric), *Κρονίδα* (O. 8, 43). G. pl. **-ᾶν** (Doric), the only form: *ἀρετᾶν ἄπο πασᾶν* (O. 1, 14). So the adj. *ἀλλᾶν* (O. 6, 25), etc., with the accent on the last syllable, not *ἄλλων*. Dat. pl. **-αις** far more frequently than **-αισι**, as **-οις** far more frequently than **-οισι**. Acc. pl. **-ας**, but also the Aiolic **-αις** (I. 1, 24), as Aiolic **-οις** is suspected by Bergk (O. 2, 82). Proper names in **-λαος** become **-λας** (Doric), and follow the A- declension *'Αρκεσίλας* (P. 4, 65), *'Αρκεσίλᾳ* (P. 4, 2), voc. *'Αρκεσίλα* (P. 4, 250. 298), but *'Ιόλαος* usually retains the open form (O. 9, 105; P. 9, 85 al.).

First Declension.

Second Declension.—The gen. ends in **-οιο** or **-ου**, **-οιο** being susceptible of elision, as is noted p. lxxxii. The Doric acc. pl. in **-ος** is favored by the metre (O. 2, 78), where, however, the best MSS. have *νᾶσον*: the metre does not require *κακαγόρος* (O. 1, 53).

Second Declension.

Third Declension.—The dat. pl. ends in **-σι**, more frequently in **-εσσι**, sometimes (in **σ-** stems) we find **-εεσσι**, *παλαίσμασι* (O. 9, 14), *παλαισμάτεσσι* (P. 8, 35), *μεγαλοκευθέεσσιν* (P. 2, 33). There is a good deal of variation, but nothing puzzling. So *ποσσί* (O. 10 [11], 71 al.), *ποσίν* (O. 10 [11], 62 al.), *πόδεσσιν* (N. 10, 63). *φρασί* has better warrant than *φρεσί*. Gen. **-εος** and **-εων** are never contracted, but do admit synizesis. **-ει** is more common than **-εῖ**. In the nom. acc. pl. **-εα** is seldom contracted. From words in **-κλῆς** we find N. Ἡρακλέης, G. Ἡρακλέος, D. Ἡρακλεῖ and Ἡρακλῆι, A. Ἡρακλέα, V. Ἡράκλεες. From words in **-ευς**, G. *Εὐρυσθέος* (O. 3, 28), rarely *Εὐρυσθῆος* (P. 9, 86), D. *βασιλεῖ* (P. 1, 60), *βασιλέι* (I. 3, 18), *βασιλῆι* (P. 4, 2), *βασιλέα* (P. 4, 32), *βασιλῆα* (O. 1, 23), Ὀδυσσῆ (N. 8, 26). N. pl. *βασιλῆες* (O. 9, 60), *βασιλέες* (P. 5, 97). Acc. *βασιλῆας* (P. 3, 94), *ἀριστέας* (I. 1 [8], 55). Third Declension.

Words in **-ις** retain **-ι**, *πράξιος* (P. 12, 8), *ὕβριος* (O. 7, 90). **θυγάτηρ** has *θυγατέρι* (P. 2, 39) as well as *θυγατρί*, *θύγατρα* (O. 9, 62) as well as *θυγατέρα*, and always *θύγατρες* (P. 3, 97). **Δαμάτηρ** has *Δάματρα* (O. 6, 95). **πατέρος** (O. 7, 36 al.) occurs as well as *πατρός*, **ματέρος** (P. 4, 74 al.) and *ματρός*, *ματέρι* (N. 9, 4), and *ματρί*. **ἀνήρ**, besides the usual forms which are more common, has *ἀνέρι* (P. 4, 21), *ἀνέρα* (O. 9, 110), *ἀνέρες* (P. 4, 173), *ἀνέρων* (O. 1, 66). From **Ζεύς Διός** is far more common than *Ζηνός*, *Ζηνί* is nearly as common as *Δί* (*Διί*). *Ζῆνα* occurs twice (P. 4, 194; 9, 64), *Δία* once. **Ποσειδάων** contracts *αω* into *α*, *Ποσειδᾶν*, or keeps open, and so all the cases except the dat., which is always *Ποσειδάωνι*. A variant is *Ποτειδᾶνος* (O. 13, 5. 40).

The termination **-θεν** (**-θε**) occurs frequently. *σέθεν* takes the prepositions of the genitive *ἐκ* and *παρά*. The local **-δε** (whither) is not common, **-θι** except in *πόθι*, *τόθι*, occurs only thrice.

-θεν, -δε, -θι.

Gender. Gender.—Τάρταρος (P. 1, 15) is fem. So is Ἰσθμός always (O. 7, 81; 8, 48 al.), κίων, commonly fem. in the Od., is always fem. in Pindar. Μαραθών is fem. (O. 13, 110), αἰών varies (fem. P. 4, 186; 5, 7), αἰθήρ is sometimes fem., as in Homer (O. 1, 6; 13, 88), sometimes masc. (O. 7, 67 al.).

Adjectives. Adjectives.—Pindar, like other poets, sometimes uses adjectives of two terminations instead of three, σὺν μοιριδίῳ παλάμᾳ (O. 9, 28), σιγαλὸν ἁμαχανίαν (P. 9, 100); more commonly and more poetically adjectives of three terminations instead of two: ἀθανάτα Θέτις (P. 3, 100), Δάλου θεοδμάτας (O. 6, 59), ἀκινήταν ῥάβδον (O. 9, 35), παρμονίμαν εὐδαιμονίαν (P. 7, 15). Of the less common forms of **πολύς** note πολλόν = πολύ (O. 10 [11], 40), πολεῖς = πολλούς (P. 4, 56), πολέσιν = πολλοῖς (O. 13, 44). The old accentuations—ὁμοῖος, ἐρῆμος, ἑτοῖμος—are retained.

Comparison. Comparison.—Pindar is fairly regularly in his comparison. Eustathios says that he has a leaning to the endings **-εστερος, -εστατος**, as ἀφθονέστερον (O. 2, 104), ἀπονέστερον (O. 2, 68), αἰδοιέστατον (O. 3, 42). ταχυτάτων = ταχίστων (O. 1, 77) is peculiar to Pindar. πύρσω forms πόρσιον (O. 1, 114). μακρός forms μάσσων (O. 13, 114) as well as μακρότερος.

Pronouns. Pronouns, *Personal.*—N. **ἐγών** once before a vowel (P. 3, 77). **σύ** or **τύ**. Gen. **σέο, σεῦ, σέθεν**. D. **ἐμοί** or **μοί** (the latter being far more common), **σοί, τοί, τίν**, of which **τοι** is always enclitic, while **τίν** like **τύ** is emphatic. **Ϝοῖ** is common. I have not ventured to write **Ϝιν** with Hermann and Böckh (P. 4, 36). (See G. Meyer, Gr. Gram. §§ 411, 414.) Acc. **ἐμέ** and **μέ, σέ, Ϝέ** (O. 9, 15). In the plural N. **ἄμμες**. D. **ἄμμιν, ἄμμι, ὑμῖν** (once), **ὔμμιν, ὔμμι, σφίσι, σφίσιν, σφι, σφίν**. Acc. **ἄμμε, ὔμμε, σφέ**. **νίν** (Doric) is preferred by recent editors to the Epic μίν, which is found not infrequently in the MSS. There are no reflexives. The emphatic forms of αὐτός suffice. Of the possessives note **ἀμός** = ἡμέτερος = ἐμός (P. 3, 41; 4, 27); **τέος** (Doric) is far more common than **σός, ἑός** is nearly four times as common as **ὅς**: for **ὑμέτερος** we

find ὑμός (P. 7, 15; 8, 66), σφός occurs once (P. 5, 102), σφέτερος = αὐτῶν (P. 10, 38; I. 2, 27) twice, σφέτερος usually being = ἑός, while ἑός is once used for the possessive of the pl. (P. 2, 91). The article has Doric α in the fem. So has the relative. Notice ταί = αἱ, ὅ = ὅς (P. 1, 74 al.).

Verb.—The augment is often omitted, both syllabic and temporal, but it is safer to read α before two consonants long; hence ἆρχε (O. 10 [11], 51), ὑπᾶρχεν (P. 4, 205).

Verb. Augment. αι, αυ, ευ, ει are unchanged.

Of the terminations in the pres. act. -οντι (Doric) or -οισι (Aiolic) are used to the exclusion of -ουσι. -οντι cannot take ν ἐφελκυστικόν, and hence -οισιν must be used before vowels. On the so-called short subjunctive, see note on O. 1, 7.

Terminations.

-μεν is more common than -ειν in the inf. στᾶμεν = στῆναι (P. 4, 2), βᾶμεν = βῆναι (P. 4, 39), whereas a long vowel before -μεν would not be allowed in Homer. ἔμμεναι occurs, but ἔμμεν is nearly twice as common. The Doric γαρύεν (O. 1, 3), τράφεν (P. 4, 115) has the authority of the MSS., not the cogency of metre.[1] γεγάκειν (Doric) is from a theoretical γεγάκω, and is = γεγονέναι (O. 6, 49).

In the participles -οισα (Aiolic) is used exclusively in the fem. pres. -αις and -αισα (Aiolic) in the masc. and fem. aor., but never in βάς: ἀναβάς (O. 13, 86), καταβάς (O. 6, 58). Two perfect participles have present endings: πεφρίκοντας (P. 4, 183), κεχλάδοντας (P. 4, 179).

Participle.

In the passive the open forms, -εαι, -εο, are preferred, with synizesis, if needful (but always δέκευ). -μεσθα for -μεθα occurs (P. 10, 28). In the 3 pl. aor. pass. -εν is used as needed, φάνεν (O. 10 [11], 88), δμᾶθεν (P. 8, 17). So in the active ἔβαν (O. 2, 38), ἔγνον (P. 4, 120).

Passive.

Many verbs in -ξω form the future and aor. in ξ instead of the ordinary σ (see G. Meyer, Gr. Gram. § 529). κλείξειν (O. 1, 110), εὐκλείξαι (P. 9, 99), κατεφάμιξεν (O. 6, 56), ἀποφλαυρίξαισα (P. 3, 12). ἴυξεν (P. 4, 237), a

Classes.

[1] Impugned by Christ, Philol. XXV. p. 628; Mucke, p. 29.

Pindaric word, simply follows the analogy of onomatopoetic verbs in -ζω, which regularly have ξ as ἀλάλαξεν (O. 7, 37).

Verbs in -ζω. Others vary. κωμάζω forms κωμάξατε (N. 2, 24) and κωμάσαις (N. 11, 28); κομίζω, κόμισον (O. 2, 16) and κομίξαις (P. 5, 51); ὑπαντιάζω, ὑπαντίασεν (P. 4, 135) and ὑπαντιάξαισα (P. 8, 11); ἁρπάζω, ἅρπασε (P. 3, 44) and ἁρπάξαις (P. 4, 34); ἅρμοσαν (P. 3, 114), but in the compound ἐναρμόξαι (O. 3, 5). Only a few verbs in -ζω double σ in the σ- forms, as θεμισσάμενος (P. 4, 141), whereas future and aor. σ, preceded by a short vowel, are often doubled: ἐράσσατο (O. 1, 25), ἐκάλεσσε (O. 6, 58), ἄνυσσεν (P. 12, 11). This so-called gemination is a reappearance (G. Meyer, Gr. Gram. § 224).

Pindar uses the Homeric ἐδόκησεν (P. 6, 40), but also the common ἔδοξαν (O. 5, 16); once he uses ἐκδιδάσκησεν (P. 4, 217); αἰνέω increases in η except three times; verbs in **-αίνω** have **-ανα** in the aor.

Contract Verbs. Pindar contracts regularly the verbs in **-αω.** ναιετάω, an Epic verb, is the only one left open, ναιετάοντες (O. 6, 78; P. 4, 180). Verbs in **-εω** contract **-εε** and **-εει** into **-ει**, but **-εο, -εοι, -εω** are never contracted. Verbs in **-οω** contract.

Contract Verbs.

Verbs in **-μι.** τιθεῖς (P. 8, 11), διδοῖ (P. 4, 265), are found as from verbs in **-ω**, but τίθησι (P. 2, 10) and δίδωσι (P. 5, 65) also occur. There is much dispute about the reading in P. 4, 155 (where see the notes). δίδοι (Aiolic) is the only form used for the imperative. The short forms, τίθεν (P. 3, 65), παρέσταν (O. 10 [11], 58), κατέσταν (P. 4, 135) = ἐτίθεσαν, παρέστησαν, κατέστησαν may be noticed. δοῦναι occurs once (P. 4, 35), otherwise δόμεν is the rule (see p. lxxxv.). The passive forms require no special exhibit. The first aorist middle of τίθημι balances the second, each occurring four times, θηκάμενος (P. 4, 29), θέμεναι (O. 14, 9). Notice ἔρᾶται, 3 s. pres. subj. midd. from ἔραμαι (P. 4, 92).

Verbs in -μι.

Pr. s., 1. **εἰμί**, 2. ἐσσί, 3. ἐστί: pl., 1. εἰμέν, 3. ἐντί, once εἰσίν (P. 5, 116). Inf., ἔμμεν or ἔμμεναι. Part., ἐών, ἐοῖσα. Impf. s., 3. ἦν: pl., 3. ἔσαν or ἔσσαν. Fut. s., 1. ἔσσομαι, 3. ἔσσεται, ἔσεται, ἔσται. Inf., ἔσεσθαι, ἔσσεσθαι. Part., ἐσσόμενος.

φαμί has for its third pers. pl. *φαντί*. ἴσαμι is a Doric verb = *οἶδα*.

Prepositions.

Prepositions.—παρά, ἀνά, κατά are apocopated when apocope is needful. *ἀμνάσει* (P. 4, 54) = *ἀναμνάσει*, so *ἀμνάσειεν* (P. 1, 47). *κὰν νόμον* (O. 8, 78) = *κατὰ νόμον*, *κάπετον* (O. 8, 38) = *κατέπεσον*. Comp. Alkm. fr. 38: *καβαίνων*. ποτί (Doric) = *πρός*. It is elided once *ποτ' ἀστῶν* (O. 7, 90), and rarely used in compounds *ποτιστάζων* (P. 4, 137), and in five other words. The regular *πρός* is far more common.

εἰς is suffered only before vowels, and when a long syllable is needed, and in composition *εἰσιδέτω* (I. 7 [8], 36) is the only example. Everywhere else we find *ἐς*. ἐν with the acc., an especial Boeotian peculiarity, is found only in Aiolic odes (P. 2, 11. 86; 5, 38).

περί is elided *περ' ἀτλάτου* (O. 6, 38), *περ' αὐτᾶς* (P. 4, 265), *περάπτων* (P. 3, 52). For μετά the Aiolic πεδά is found (P. 5, 47; 8, 74). In comp. *πεδάμειψαν* (O. 12, 12). ξύν occurs only three times, once alone (N. 4, 25), twice in composition.

IX.

SYNTAX.

Pindar's syntax differs from Homer's at many points, but it is not easy to tell what belongs to the period, what to the department, what to the individual. Only the most important points can be touched here,[1] and completeness of statistic is not attempted.

Neuter Adjective.

One mark of advance is the extension of the substantive use of the neuter adjective, which can itself take another adjective. We feel ourselves nearer to Thukydides than to Homer when we read *τερπνὸν ἐπάμερον* (I. 6 [7], 40), *ἀτειρεῖ σὺν ἀγαθῷ* (O. 2, 33), *ἐν ἀμείβοντι* (N. 11, 42).

Dual.

The scarcity of the dual is also noteworthy. The dual is preserved chiefly by Homer and the Attic writers. In the Attic orators, even, it dies out as we come down. It is not found in the Ionic of Herodotos. It is a

[1] Erdmann, De Pindari usu syntactico, Halle, 1867.

stranger to Asiatic Aiolic, as it is a stranger to Latin. In P. there are very few examples. The dual substantive, χεροῖν (O. 13, 95), is a rarity, and so is ποδοῖν (N. 9, 47), but such duals are found occasionally even in the so-called common dialect. κασιγνήτα (O. 13, 6) is not dual, and we must be satisfied with an occasional dual participle, ἀτυζομένω (O. 8, 39), καταβάντε (O. 9, 46). It is very unlikely that P. should have used the few dual verbs (O. 2, 97: γαρύετον, O. 9, 49: κτισσάσθαν) without a full appreciation of the dual force.[1]

The distributive plural as O. 12, 9: τῶν μελλόντων φραδαί, O. 9, 21: στεφάνων ἄωτοι, P. 1, 4: προοιμίων ἀμβολάς, P. 10, 72: πολίων κυβερνάσιες, the use of the plural abstract as concrete, ἀγλαΐαι, ἀρεταί, and the like, are Pindaric. The Homeric use of the abstract plural is not common. See note on O. 5, 20. The plural of stateliness—ἀγγελίαι, δόμοι, θάλαμοι, λέκτρα—occurs often. In P. 3, 66 we have a plural of courtliness and reserve. A remarkable plural for singular is found in O. 9, 60.

Peculiarities of concord, such as the singular verb with combined subjects (O. 5, 15; P. 2, 10; 4, 66; 10, 4. 10; 11, 45), and neut. pl. with verb. pl. (O. 8, 12; 10 [11], 93; P. 1, 13; 4, 121), may be passed over with bare mention. Not so the σχῆμα Πινδαρικόν, which, however, hardly deserves its name, for the trustworthy examples are few. The peculiarity of this figure is the combination of a plural substantive with a singular verb. The verb precedes, and, as the singular is the general and the plural is the particular, we have not so much a want of concord as an after-thought. As it is, most of the Pindaric instances have disappeared under critical treatment. See the note on O. 11 (10), 6.

Concord. σχῆμα Πινδαρικόν.

The case-register of a poet is of especial importance for his style, and Pindar's use of the cases shows in an eminent de-

[1] The dual is claimed as Boeotian on slight evidence, Meister, Gr. Dial. I. p. 272.

gree his genius for vivid presentation.[1] His free use of the accusative is a return to the original sweep of the case. What is called the outer object is really an extension of the inner object. *ἄνδρα κτείνειν* is *ἀνδροκτασίαν ποιεῖσθαι* or else *ἀνδροκτόνον εἶναι*. The countless number of outer objects is apt to obscure the inner object, in which almost all the variety of the accusative lies. In Pindar the inner object has its wide poetic, its wide popular sweep. *νικᾶν Ἑλλάδα* (P. 12, 6) is commonplace. Not so *νικᾶν δρόμον* (O. 4, 20), *νικᾶν στέφανον* (N. 5, 5). To the same class belongs *πῦρ πνέοντων* (O. 7, 71; 13, 90), *ἀλκὰν ὁρῶντα* (O. 9, 119), *ὗσε χρυσόν* (O. 7, 50), *ὀφθαλμὸν ἀντέφλεξε Μήνα* (O. 3, 20), *οὐ καλὰ δένδρεα θάλλεν ὁ χῶρος* (O. 3, 23). A very different effect would have been produced by *ὗσε χρυσῷ, δένδρεσσιν ἔθαλλεν*.

Cases. Accusative.

The adverbial accusative is so familiar a form of the inner object that it is not necessary to cite examples, especially of the neuter accusatives. Nor need we note such common uses as *δίκην* and *τρόπον*. *καιρὸν εἰ φθέγξαιο* (P. 1, 81) reminds one of Sophokles' *καιρὸν δ' ἐφήκεις* (Ai. 34). The appositive accusative, the object effected, of the sentence, *ἄποινα* (O. 7, 16 al.), *χάριν* (O. 10 [11], 86 al.), is often distinctly felt in its case-relation, though the post-Homeric deadening of *χάριν* is also found, *Διὸς χάριν* (P. 3, 95).

Adverbial Accusative.

An old use of the accusative of the outer object is the combination with passives, intransitives, adjectives, verbal nouns, not otherwise felt than such loose English compounds as "hoof-bound," "shoulder-shotten," "foot-sore," "heart-sick." In Pindar these accusatives refer chiefly to the body and its parts, either as such or as the seat of thought and emotion, seldom to abstracts. *σῶμα, μέλη, χρῶτα, κάρα, πρόσωπα, νῶτα, ἦτορ, κέαρ, φρένας, ὀργάν, ψυχάν, θυμόν, νόον, φύσιν, τάχος, μῆτιν, ἀρετάν*. *εἶδος* and *ὄψιν* are hardly felt as abstracts.

Accusative of part.

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[1] Erdmann, l. c.; Friese, De casuum singulari apud Pindarum usu, Berlin, 1866.

Double accusatives in Pindar show few extensions of any importance. ἐρέφω takes the acc. of the whole and the acc. of the part, a familiar Homeric figure, λάχναι νιν μέλαν γένειον ἔρεφον (O. 1, 68). ἐρημόω takes the acc. of the person and the acc. of the thing (P. 3, 97), somewhat strangely; μέρος, however, may be an after-thought. The factitive predicate is boldly used in P. 4, 6: χρῆσεν οἰκιστῆρα Βάττον, "Battos for the leader." Proleptic (predicative) uses must be watched. The absence of the article leaves the adjective and substantive, as in Latin, without any external indication of the figure. So O. 1, 68: λάχναι νιν μέλαν ("to blackness") γένειον ἔρεφον, v. 82: τά κέ τις ἀνώνυμον γῆρας . . . ἔψοι; v. 88: ἔλεν . . . παρθένον σύνευνον, and so in almost every ode.

Double Accusative.

The acc. of extent in space and time requires no notice.[1] The terminal accusative, which is not a whither-case, but only a characteristic of motion, occurs in Pindar, who, like Homer, limits it to a comparatively narrow range of verbs and substantives. ἵκειν and its kindred should not be counted,—they are transitive like Shakespeare's "arrive,"—but ἐλθεῖν, μολεῖν, βῆναι, νίσεσθαι cannot be excluded. So ἐλθεῖν with πεδίον (P. 5, 52), μέγαρον (P. 4, 134), δόμον (O. 14, 20), Κρόνιον (O. 1, 111), Λιβύαν (I. 3 [4], 72). I. 2, 48: ἠθαῖον ἔλθῃς seems doubtful. O. 2, 105: αἶνον ἔβα κόρος has given way to αἶνον ἐπέβα, but O. 9, 76: πεδίον μολών, and N. 10, 35: ἔμολεν Ἥρας τὸν εὐάνορα λαόν stand. Pindar far prefers the more concrete preposition, and it is a mistake to attempt the extension of the terminal accusative, as has been done.

Terminal Accusative.

The genitive as a fossilized adjective stands in the same relation to the substantive as the accusative to the verb. The denominative verb takes the genitive by reason of its substantive element, just as the adjective takes the accusative by reason of the verbal activity in the floating predicate. Noteworthy is the large employment of the adj. in -ιος

Genitive

[1] Two rather free uses of the acc. of extent are to be found in P. 4, 83; 5, 33.

for relations otherwise expressed by the genitive, especially of possession, origin, time, place. The dialectical preference for -ιος instead of the gen. of the father is marked.[1] In Attic ὁ μὲν Κλεινίειος οὗτος (Plat. Gorg. 482 D) is said with a tone of poetic persiflage; to Pindar himself the effect may have been less striking than it is to us. So ὦ Κρόνιε παῖ (O. 2, 13), Ποσειδάνιον Κτέατον (O. 10 [11], 30), Ξενάρκειον . . . υἱόν (P. 8, 19).

and Adj. in -ιος.

With the genitive proper is blended the ablative. The significations of the two cases often meet in languages in which the forms are quite distinct. Of special uses of the genitive in either direction there is not much to note. Possession, origin, cause, material, are familiar everywhere. The genitive of material varies with the adjective. λίθινος is the rule, but Παρίου λίθου (N. 4, 81) is a necessity, as in prose.[2] ἀδαμάντινος is used once (P. 4, 224), ἀδάμαντος once (P. 4, 71), ἐξ ἀδάμαντος once (fr. IX. 2, 3). χρύσεος, which, however, is often used figuratively, is far more common than χρυσοῦ.

Ablative Genitive.

Gen. of Material.

Quality is everywhere in the language expressed by the adjective, and there is no example of a genitive of quality in Pindar.[3] The appositive genitive is rare, as δρακόντων φόβαι (P. 10, 47), where δρακόντειοι φόβαι might have been used. Κάστορος βία (P. 11, 61), Αἴαντος ἀλκά (I. 3 [4], 53), σθένος ἡμιόνων (O. 6, 22), λῆμα Κορωνίδος (P. 3, 25), are familiar idioms. Pindar can even say, P. 6, 35: Μεσσανίου γέροντος δονηθεῖσα φρὴν βύασε παῖδα Φόν, and the boldness of P. 1, 73: Τυρσανῶν ἀλαλατὸς . . . ἰδών, is exemplary.

The genitive in the predicate is common. So after εἶναι

[1] Bergk, G. L. G. I. p. 57. Possession: σὺν Ἀγαμεμνονίᾳ ψυχᾷ (P. 11, 20), Νεστόρειον ἅρμα (P. 6, 32), ἀνθ' Ἀφροδίσια (N. 7, 53). Time: ἑσπέριος φλέγεν (N. 6, 43), μέλπονται ἐννύχιοι (P. 3, 78), ἑσπερίαις ἀοιδαῖς (P. 3, 19), ἐφαμερίαν οὐδὲ μετὰ νύκτας (N. 6, 7), πεμπταῖον γεγενημένον (O. 6, 53). The Hebrew says "the son of five days." Place: ἐναλίαν βᾶμεν (P. 4, 39), ἐπιγουνίδιον βρέφος (P. 9, 67).

[2] For an application of this in criticism, see P. 4, 206.

[3] It is almost incredible that scholars should have been found to combine δόμους ἀβρότατος = δόμους ἁβρούς (P. 11, 34).

(O. 9, 57; P. 3, 60). φυτεύεσθαι has the privilege of γίγνεσθαι (P. 4, 256), κεκλῆσθαι is an extension of εἶναι (P. 3, 67). On the genitive with πεμφθέν, see O. 8, 43, and consult further the note on O. 4, 10.

Comparatio compendiaria.

The comparative genitive, which is an ablative, allows the well-known brachylogy, hardly felt in English. Ὀλυμπίας ἀγῶνα φέρτερον (O. 1, 7) = (τοῦ) Ὀλυμπίας (ἀγῶνος) ἀγῶνα φέρτερον, where I have not thought it worthy of a note. A remarkable comparative is πρίν with the gen., πρὶν ὥρας (P. 4, 43), where it is quasi-prepositional.

Unusual Constructions.

Of the verbs of hitting and touching the most remarkable deviations are in the direction of the dative, for which see p. xciv. An unusual construction is ὕμνον ἄρχε (N. 3, 10), where we should expect the genitive. The ἀρχή is the ὕμνος, ἄρχε is ἀρχομένη ὕμνει or ἀναβάλλου.

The common uses of the genitive, whether referred to the genitive proper or the ablative genitive, or left to hover between the two, need not detain us. So the genitive after verbs of desire (P. 2, 27; 3, 20), under which class ὀρούειν (P. 10, 61) and ὀργᾶν, after Christ's conjecture (P. 6, 50), the gen. of remembering (P. 9, 95) and forgetting (O. 8, 72; P. 4, 41), of hearing (P. 1, 2; 4, 135), of the part by which such as χειρός (P. 9, 132), αὐχένων (N. 1, 44)—with strong ablative leaning — the gen. of price (O. 12, 12; P. 1, 39), of cause (O. 7, 6), of time within which (O. 6, 61; P. 4, 40).

Gen. as a whence-case.

The genitive as a whence-case is used with somewhat more freedom than in prose. Outside of the verbs of separation the boldest is O. 1, 58: κεφαλᾶς βαλεῖν, and the interpretation there is doubtful. See also note on O. 4, 10. For all local uses Pindar greatly prefers the preposition, which he employs with peculiar clearness and force. λύω with the gen. is perfectly legitimate (O. 2, 57; P. 3, 50; 11, 34), but he has ἐκ twice (O. 4, 19; I. 7 [8], 5).

The genitive absolute will be taken up under the participle, but it may be said here that Pindar seems to go somewhat beyond the Homeric limits.

Dative. The dative case in Pindar shows the three elements—the dative proper, or personal dative (Latin dative), the local dative, and the instrumental, or, better, comitative. The personal dative is a locative *plus* sensibility; the locative is limited in its range; the comitative has a personal as well as a local character, and this is brought out especially when it is reinforced by *σύν*.

Personal Dative. The personal dative is used in Pindar with poetic freedom, but the difference from Homeric use and from prose use are not startling for the most part. The difference is a difference of degree, not of kind, and it is unnecessary to go through the categories of the dative of possession (so-called), of profit and loss, freely combined with verbal nouns as well as with verbs, the ethic dative. It may, however, be worth while to say that there is no double dative in the sense of whole and part as in the acc. (*σχῆμα καθ' ὅλον καὶ μέρος*). In Pindar, as in Homer, the dative of the whole depends on the complex with the second dative. So O. 2, 16: *ἄρουραν πατρίαν σφισὶ κόμισον λοιπῷ γένει*, *σφισί* depends on the whole group, *ἄρουραν πατρίαν κόμισον λοιπῷ γένει*. The dative of reference (O. 2, 93: *φωνάεντα συνετοῖσιν*), the dative of the participle (O. 8, 60: *εἰδότι*, "to one that knows"), (P. 10, 67: *πειρῶντι*, "to one that tests"), which is the beginning of a dat. absol. that did not ripen, the dative with verbals in *-τός* all belong to the common apparatus of the language. The so-called dative of the agent, however, is really a dative of personal interest. The agency is only an inference. The prose construction is generally with the perf. or equivalent aor. (cf. P. 1, 73: *ἀρχῷ δαμασθέντες*). On the construction with the present, see O. 8, 30; 12, 3. The Homeric construction of *δέχομαι* with dat. is used in Pindar also. The giver is interested as well as the receiver. See notes on O. 13, 29 and P. 4, 21.

The conception often seems to be in suspense between the personal dative and the local. The dat. of inclination is a personal dative. So the dat. with *κλίνεσθαι*, N. 4, 15: *τῷδε μέλει κλιθείς*, but in O. 1, 92: *Ἀλφεοῦ πόρῳ κλιθεῖσα*, it would

seem to be rather instrumental, as in P. 10, 51: *ἔρεισον χθονί.* In O. 6, 58: *Ἀλφεῷ καταβὰς μέσσῳ*, it is better to personify.

An unusual extension of the personal dative is seen in verbs of touching, which in Pindar are construed as verbs of approach, though the other construction with the gen. is also known to him. *ψαύω* has the dat., P. 9, 130; the normal gen., O. 6, 35; N. 5, 42; *ἅπτομαι* the dat., P. 10, 28; N. 8, 36 (*ἐφ.*); I. 3 (4), 30; the gen., O. 3, 43; P. 3, 29; N. 8, 13. 22; *θιγγάνω* the dat., P. 4, 296; 9, 42; gen., I. 1, 18.

With some verbs which familiarly take the dative, Pindar occasionally uses a preposition to make the image more vivid. So especially *ἐν* with the favorite *μίγνυμι*, O. 1, 90; P. 4, 251; I. 2, 29.

The adjectives that vary between gen. and dat. vary according to the predominance of the fixed element or floating element ("his like," "like him"), N. 5, 8. *φίλος* as a subst. takes gen., as an adj., the dat., N. 4, 22; I. 1, 5. There is a certain caprice in these matters that it is not profitable to pursue. In O. 3, 30: *Ὀρθωσίᾳ ἔγραψεν ἱεράν*, the dat. gives an ugly but not unexampled *hiatus* which can be removed by substituting the gen.

Of the adverbs, *ἔνδον*, which regularly takes the gen. (as O. 2, 93; 7, 62; P. 11, 64), takes the dat. (N. 3, 52; 7, 44). *ἄγχι* with dat. (N. 6, 11) is figurative, but *ἀγχοῦ* (N. 9, 40) is local. The government of a dative by such a word as *κοινωνίαν* (P. 1, 98) is an extension not to be wondered at in post-Homeric Greek, though not very common in the standard language.

Comitative (Instrumental) Dative.

The comitative, or, as it is more usually called, the instrumental dative, is common enough in Pindar, as O. 1, 49: *μαχαίρᾳ τάμων*, but he often uses the more personal *σύν*, as *σὺν ἔντεσι* (P. 12, 21), the more concrete *ἐν*, as *ἐν χερσί* (P. 2, 8). As the verbal noun has much of the verbal motion in Pindar, we are prepared for such extensions as I. 2, 13: *Ἰσθμίαν ἵπποισι νίκαν.* Instrument, manner, cause, run into one another. They are all common in Pindar, and need not be cited. The causal

dative construction, however, it may be noted, is not so common in Homer. Whether the dative as the measure of difference is instrumental or local is open to discussion. The local conception has simplicity in its favor. We can say *διαφέρειν ἐν*, we can say *ἐν βασάνῳ*. So *πάλᾳ κρατέων* (O. 8, 20) is "wherein" rather than "whereby," though local and instrumental are not far apart. The descriptive dative, or dat. of manner, *ἀλαθεῖ νόῳ* (O. 2, 101), *ἐλευθέρᾳ φρενί* (P. 2, 57), *ἀσθενεῖ χρωτί* (P. 1, 55), is common, and there are a few dative adverbs varying with prepositional combination. *τύχᾳ* is less common than *σὺν τύχᾳ*, *δίκᾳ* than *σὺν δίκᾳ*, *ἀνάγκᾳ* than *σὺν ἀνάγκᾳ*.

From the local dative must be separated the locative proper, such as *Ἰσθμοῖ* and *Πυθοῖ*. Whatever rights the local dative may have, Pindar does not exercise them freely. When the simple dative is followed by *ἐν* with the dat., as P. 5, 70: *Λακεδαίμονι | ἐν Ἄργει τε*, we have every reason to suppose that the *ἐν* was forefelt just as the *οὐ* may be forefelt when *οὔτε* follows. Some examples may be construed personally, as P. 3, 4: *βάσσαισι(ν) ἄρχειν Παλίου*, or instrumentally, as O. 6, 31: *κρύψε δὲ παρθενίαν ὠδῖνα κόλποις*.

Local Dative.

Nor is the temporal dative very common. *χρόνῳ* by itself is not temporal, but comitative or instrumental. It means, as in prose, "at last" (e. g. O. 10 [11], 85; P. 4, 258. For the active side see N. 1, 46). Yet *χρόνῳ* has a temporal sense with an adjective, as P. 4, 55: *χρόνῳ | ὑστέρῳ*, though we find P. 10, 17: *ὑστέραισιν | ἐν ἀμέραις*. So O. 1, 43: *δευτέρῳ χρόνῳ*, O. 2, 41: *ἄλλῳ χρόνῳ*. In *ἀμέραισιν* (P. 1, 22) the *ἐν* of *ἐν ὄρφναισιν* is forefelt. *νυκτί* occurs only in O. 1, 2. The dative of time of sacred festivals and games is claimed by some for O. 5, 5; N. 2, 24, but even these are doubtful. The explanation of Pindar's limited use of the dat. of place and time is to be sought in his liking for the preposition, which in his hands is potent.

Temporal Dative.

The suffix *-θεν* is freely used by Pindar, and sometimes takes the place of the ablative genitive, *ἄνευ σέθεν* (N. 7, 2), *πὰρ σέθεν* (P. 1, 88), *ἐκ σέθεν* (I. 3 [4], 5), and

-θεν.

so of the possessive, *σέθεν ὄπα* (N. 3, 5), *σέθεν παῖδας* (I. 1, 55), not that the whence force is lost. The local *-δε* is little used. We find it in *οἴκαδε*, *Πυθῶνάδε*, *Τροίανδε*.

The limits of this outline make it impossible to go into the details of the use of the prepositions in Pindar.[1] A few illustrations must serve to show the plastic power he puts forth. The local signification is seldom effaced; we feel the motion in space, the rest in space, everywhere. *ἐς γένος*—the MSS. have *ἐς γενεάς*—(N. 4, 68) is not simply *γένει*, there is an element of purpose moving to an end. In O. 6, 11: *τὶν δ' αἶνος ἑτοῖμος ὃν ἐν δίκᾳ | ἀπὸ γλώσσας Ἄδραστος μάντιν Οἰκλείδαν ποτ' ἐς Ἀμφιάρηον | φθέγξατο*, each preposition is used in its full force. The word moves roundly off the tongue, the praise is not simply about Adrastos, but goes out towards the lost *στρατιᾶς ὀφθαλμός*. Compare the festal picture, O. 7, 1: *ἀφνειᾶς ἀπὸ χειρὸς δωρήσεται*. Another passage where the *ἀπό* of time is also the *ἀπό* of space is P. 5, 114: *ποτανὸς ἀπὸ ματρὸς φίλας*, "a winged soul from his mother's lap," "from the time he left his mother's lap." *ἐξ* is to *ἐν* as *ἀπό* is to *ἐπί*, and while *ἀπό* and *ἐξ* occur in similar combination, *ἐξ* largely outnumbers *ἀπό*. In N. 5, 7: *ἐκ δὲ Κρόνου ἥρωας φυτευθέντας καὶ ἀπὸ Νηρηΐδων*, it would be unwise to insist on the difference, but *ἀπὸ θεοῦ* would not satisfy us for *ἐκ θεοῦ* in O. 11 (10), 10: *ἐκ θεοῦ δ' ἀνὴρ σοφαῖς ἀνθεῖ πραπίδεσσιν*. *ἐξ* in the sense of "outside of," "beyond," "above," occurs once in O. 6, 25. Pindar's favorite preposition is *ἐν*. Every one who has watched the behavior of *ἐν* in composition, where the original force best shows itself, is acquainted with its realistic force. Compare, for instance, even in prose, *ἀποδείκνυμι*, *ἐπιδείκνυμι*, and *ἐνδείκνυμι*. Pindar uses it adverbially. So O. 13, 22 and O. 7, 5. He uses it occasionally in Aiolic odes for *εἰς* with the acc., P. 2, 11. 86; 5, 38; N. 7, 31. Especially noteworthy is what is called the instrumental use of *ἐν*, a use which is especially familiar to us

Prepositions.

ἀπό.

ἐξ.

ἐν.

[1] Bossler, De praepositionum usu apud Pindarum, Darmstadt, 1862.

from the Greek of the New Testament, although there it is the result of Semitic influences. Everywhere in this so-called instrumental *ἐν* we can trace the local *ἐν*, the seat of the manifestation, the abode of the power. In many of the examples English itself would tolerate the local "in" as well as the instrumental "with." We can understand N. 11, 28: *ἀνδησάμενος κόμαν ἐν πορφυρέοις ἔρνεσιν*, as well as I. 1, 28: *ἀνδησάμενοι ἔρνεσι χαίτας*. So N. 1, 52: *ἐν χερὶ τινάσσων φάσγανον*, P. 2, 8: *ἀγαναῖσιν ἐν χερσὶ ποικιλανίους ἐδάμασσε πώλους*, which brings before us the image of the reins in the hands of the tamer. O. 5, 19: *ἀπύων ἐν αὐλοῖς* is a perfectly comprehensible combination to any one who considers the nature of that wind-instrument. The combination of *ἐν* with *νόμῳ* gives the limits, the environment (P. 1, 62; N. 10, 28; I. 2, 38). *ἐν δίκᾳ* is not a stranger to prose. The proleptic use of *ἐν* with the dat., instead of *εἰς* with the acc., is common everywhere with *τιθέναι*, and common in Pindar, who, however, extends it. The anticipation of the result has the same effect of resistlessness that thrusts the local *διά* with the acc. out of prose in favor of *διά* with the gen. In some of the Pindaric passages *ἐν* has been made adverbial, or, in other words, tmesis has been assumed, but the image often loses by it. There can be no tmesis in O. 7, 69: *λόγων κορυφαὶ | ἐν ἀλαθείᾳ πετοῖσαι = ἀληθεῖς γενόμεναι.*

σύν.

σύν is an intensely personal preposition. In standard prose its use is limited to consecrated phrases of religion (*σὺν θεῷ*) and business. The comparatively frequent use of it in Xenophon and in later Greek has made scholars regardless of its infrequency in model prose. Thukydides does not use it often, Isokrates never. Pindar, as a poet, has *σύν* very often, *μετά* with the gen. very rarely. The use of *σύν* where we should have expected the simple dative has already been touched. It serves to personify, to make the tool an accomplice. To bring this to our consciousness we sometimes do well to translate "with the help of," as "with" by itself has become faint to us. P. 12, 21: *ὄφρα σὺν ἔντεσι μιμήσαιτ' ἐρικλάγκταν γόον*, N. 9, 48: *νεοθαλὴς δ' αὔξεται |*

μαλθακᾷ νικαφορία σὺν ἀοιδᾷ. The σύν of time is not infrequent, P. 11, 10: κελαδήσετ' ἄκρᾳ σὺν ἑσπέρᾳ, P. 8, 7: καιρῷ σὺν ἀτρεκεῖ, but it is well to remember that the Greek considers time as an attendant (cf. ὁ χρόνος μακρὸς συνών) and not as a medium merely.

With διά in a local sense, the genitive is more common, as it is the exclusive use in prose. With the genitive the passage is already made, or as good as made. In P. 9, 133: παρθένον ἄγεν ἱππευτᾶν Νομάδων δι' ὅμιλον, we may imagine elbowing, but it may be imagination. He who says πέτεται δ' ἐπί τε χθόνα καὶ διὰ θαλάσσας (N. 6, 55), says also ἐπὶ χθόνα καὶ διὰ πόντον βέβακεν (I. 3, 59). In a transferred sense, διά with the acc. is "owing to," never "by means of." So N. 7, 21: διὰ τὸν ἀδυεπῆ Ὅμηρον, is "thanks to," "because of;" so διὰ δαίμονας (I. 4, 11).

διά.

ὑπέρ in Pindar with the gen. is "above," both literally and metaphorically; once "beyond" (N. 3, 21), where ὑπέρ with acc. would be more common. He who stands over stands to protect, hence ὑπέρ is "in behalf of;" only once "by reason of" (I. 5 [6], 29); with the acc. it is "beyond" (O. 1, 28); "above" (P. 2, 80).

ὑπέρ.

κατά occurs only once with the gen., O. 2, 65: κατὰ γᾶς. With the acc. the perpendicular motion is transformed into horizontal motion, "along," and then, to extent, position. κατ' οἶκον (P. 1, 72), is "at home," κατ' Ὄλυμπον (N. 10, 17), of the abode of Hebe, κατ' ἄκραν (O. 7, 36), of the head of the Olympian, the stage of Athena's first appearance. The transferred meaning of κατά, "according to," "in accordance with," needs no illustration. κατά, "after the likeness of," is found in P. 2, 67: κατὰ Φοίνισσαν ἐμπολάν. In P. 4, 125, κατὰ κλέος, κ. is "following hard."

κατά.

ἀνά, which has little scope in prose, has in P. the poetical use with the dat. (O. 1, 41; 8, 51, etc.), and is as horizontal as κατά with the acc. (P. 2, 60, etc.).

ἀνά.

ἀμφί, another preposition for which prose has little use, is frequent in Pindar. It is an adverb, O. 1, 50 (though the passage is disputed); P. 4, 81. On P. 8,

ἀμφί.

85, see note. As a preposition it has all the oblique cases, most frequently the dat. The "both-sidedness" of *ἀμφί* may be inside, or, more commonly, outside the dat., *ἀμφὶ ποδί*, "about the foot" (P. 4, 96), *ἀμφὶ κόμαις*, "about the hair" (O. 13, 39). In this outside use *ἀμφί* is sometines weakened as the English "about" is weakened. So *ἀμφὶ κρουνοῖς*, "at the fountain" (O. 13, 63), *ἀμφὶ ἀνδριάντι σχεδόν*, "hard by the statue" (P. 5, 41). In *ἀμφὶ τοκεῦσιν* (P. 6, 42), where we should use in prose *περὶ τοκέας*, encompassing affection may come in. The parents are guarded on the right hand and on the left. Then *ἀμφί* with the dat. is used of the prize, like *περί* with dat., *ἀμφ' ἀργυρίοισσιν* (O. 9, 97), and thence transferred to other relations. For the inside use comp. P. 1, 12, where *ἀμφὶ σοφίᾳ* is "with the environment of art," and P. 8, 34: *ἐμᾷ ποτανὸν ἀμφὶ μαχανᾷ*. So in O. 13, 37: *ἁλίῳ ἀμφ' ἑνί*, it is the sun that compasses, where *ἀμφί* is felt almost as an adverb. *ἀμφί* is also found with gen. and acc. The most noteworthy use is O. 10 (11), 85, where *τὸν ἐγκώμιον ἀμφὶ τρόπον* seems to make the tune the centre of the song. In *ἀμφὶ κᾶπον* (P. 5, 24) and *ἀμφὶ πανάγυριν* (O. 9, 103) the *κᾶπος* and the *πανάγυρις* are measured from within.

περί. As *ἀμφί* is comparatively common in Pindar, so *περί* is comparatively rare. In *περὶ δείματι* (P. 5, 58) it is fear that surrounds. In *περὶ ψυχάν* (P. 4, 122) joy fills the heart from within.

μετά, πεδά. *μετά* (used adverbially, P. 4, 64), besides the usual prose constructions (O. 1, 60 al.; P. 5, 11 al.), has the acc. (O. 1, 66) and the dat. (O. 2, 32) in the sense of "amid," and the acc. as "after" in the sense of "to get," as O. 4, 21: *μετὰ στέφανον ἰών*. Noteworthy is *μετά* with gen. in the general sense of "among," i. e. "as part of" (*μέτοχος*), P. 5, 94. *πεδά*, which answers in meaning to *μετά*, is construed with acc. *πεδὰ μέγαν κάματον* (P. 5, 47), and in *σοφὸς πεδ' ἀφρόνων* (P. 8, 74) would be represented in prose by *ἐν* with dat.

ἐπί. *ἐπί*, the most difficult of the Greek prepositions, is used most frequently with the dative, when the superposition sense makes itself felt. So O. 11 (10), 13: *ἐπὶ*

στεφάνῳ is not "on account of," but "in addition to." (See note on O. 9, 121.)

παρά is limited in prose to persons and personified things, except in the acc. As P. uses παρά freely, there is danger of feeling the personal sense too much. An old phrase is πὰρ ποδός (P. 3, 60; 10, 62). παρά is used freely with the dat. of place. See note on O. 1, 20. παρά with the acc. = *propter*, appears once in P., κεινὰν παρὰ δίαιταν (O. 2, 71). It is the first instance of this use, which does not become common until much later times.

παρά.

πρός, not unfrequently in the form ποτί, once in the form ποτ' (O. 7, 90), is a favorite preposition with persons and seems sometimes to personify slightly. Hence P. 4, 295: θυμὸν ἐκδόσθαι πρὸς ἥβαν πολλάκις, we feel ἥβαν almost as a person, and the difference from the personal dative is not great. So πρός με in prose is almost μοι. Even with designations of time, πρὸς ἀῶ (P. 9, 27), πρὸς γῆρας (N. 9, 44), the coming of dawn, of old age, is felt as the approach of an enemy. πρός with the dat. is seldom used.

πρός.

ὑπό. πρός with the gen. of the agent is preferred to ὑπό with the gen., which is the ordinary prose construction, and therefore colorless. Pindar tries to keep his ὑπό fresh, and his ὑπό with the gen. is still "under," still what we should call ὑπέκ, although the local meaning comes out more distinctly with the dative. See note on O. 6, 35. These are only specimens, but they are sufficient to show that in Pindar's poetry the prepositions stand out with local vividness.

ὑπό.

The large use of the adjective instead of the genitive has already been remarked on, and needs no further emphasis, except so far as it seems to show that neither genitive of place nor genitive of time is local. The proleptic, or predicative, use of the adjective is common, and must be watched. See p. xc.

Adjective. Proleptic use.

In the use of the demonstratives Pindar differs from the tragic poets in his comparatively scant employment of ὅδε, which is pre-eminently dramatic.

Lyric poetry makes little use of the article proper. This is best shown by a comparison of chorus and dialogue in the drama. In Pindar the old demonstrative sense is still conspicuous, the article can still represent and does represent freely an independent demonstrative pronoun; it can be used as a relative. In combination with the substantive it has the familiar anaphoric use, the emphatic reference to that which is known, the use in vision, like ὅδε. In the dactylo-epitrite poems, in which the article is generally less freely employed, the article seems to serve to bind the qualifier to the far-distant substantive, as in the noted passage, O. 12, 5: *αἴ γε μὲν ἀνδρῶν | πόλλ' ἄνω, τὰ δ' αὖ κάτω ψευδῆ μεταμώνια τάμνοισαι κυλίνδοντ' ἐλπίδες*. That this occurs only in the dactylo-epitrites[1] is not surprising. It is only in the dactylo-epitrites that the movement is deliberate enough to allow the separation. In the tumult of the logaoedic the nexus would be lost. The ordinary use of the article is also found in Pindar, but it would take very little stress to revive the demonstrative meaning. The extensions of the article that are most noteworthy, in comparison with Homer, are the combination with the adjective *τὰ τερπνά* (O. 9, 30), that with the participle *ὁ μὴ συνιείς* (N. 4, 30), and especially that with the inf., always, except in the disputed passage, O. 2, 107, in the nom. The full development of the articular inf. was reserved for prose.

Article.

The free position of the relative and its equivalent article belongs under another head. Especially worthy of note is the use of the relative in transitions.[2]

Relative.

The voices present few peculiarities in Pindar, and it is hardly worth while to notice the so-called intransitive use of transitive verbs, as any verb can be used intransitively in any sphere of the language. The shifting use of *δρέπειν* and *δρέπεσθαι*, of *κτίσαι* and *κτίσασθαι*, may be easily explained on general principles. The middle is no more

Voices.

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[1] Stein, De articuli apud Pindarum usu, Breslau, 1868, p. 34.

[2] See Index of Subjects under *Relative*.

causative than the active, and it is a mistake to apply the causative formula as the key wherever the conception seems remote to us. Difficult is *βάλεθ' ἁλικίαν* (P. 1, 74), and the causative explanation may be the true one there, though *βαλέσθαι* as a nautical term may have been extended. The middle has more color, more feeling, than the active, and we might be tempted to see in Pindar's use of *εὑρεῖν*, where we might expect *εὑρέσθαι* (P. 2, 64), a certain aristocratic contempt of effect, but we find the fut. middle of *κελαδῶ* (O. 10 [11], 79) and of *γαρύω* (I. 1, 30) where it is worth while to notice the analogy of *ἄσομαι, βοήσομαι*, and the rest.[1] In *ἀναδήσαντες κόμας* (P. 10, 40), *κόμας* takes the place of the reflexive pronoun as *corpus* does in Latin, and so does *χαίταν* in *ἐστεφάνωσε χαίταν* (O. 14, 24). On the passive use of *κατασχόμενος*, see P. 1, 10. Pindar has no future passive apart from the future middle (see note on O. 8, 45: *ἄρξεται*).

Present Tense.

As to the present indicative in Pindar, chiefly worthy of note is the absence of the so-called historical present. Brugmann has recently vindicated the proethnic rights of the historical present on the just ground of the timelessness of the present. It is therefore not a little remarkable that Pindar uses it as little as Homer uses it. To them the historical present must have been either too vulgar or too hurried. *νίσεται* (O. 3, 34) is a true present, and so is *δέκονται* (P. 5, 86). The oracular use of the *praesens propheticum* is put in the mouth of Apollo, O. 8, 40: *ἁλίσκεται*, of Medeia, P. 4, 49: *ἐξανίστανται*.

Imperfect and Aorist.

The conative force of the present participle is conspicuous, so that it may stand, as in prose, where we might expect the fut., though some would read *κομίξων* (P. 4, 106) and *κομίξοντας* (O. 13, 15). But all Pindar's uses of the present participle can be paralleled in good prose. The present inf. in *oratio obliqua* to represent the imperfect after a past tense occurs in O. 7, 55, a usage very common in Herodotos. A special study has been consecrated to the

[1] See the list in RUTHERFORD'S New Phrynichus, p. 383.

use of the imperfect and aorist in Pindar,[1] and it has been shown that the aorist, preponderating as it always does in narrative, is used, as a rule, with more frequency in the logaoedic poems than in the dactylo-epitrite. An interchange of tenses is not to be conceded. λεῖπε is not equivalent to ἔλιπε, but means "had to leave" (O. 6, 45), τίκτε, "she was a mother" (P. 3, 101). The negatived aor. of a negative notion has for its pendant a positive imperfect in P. 3, 27: οὐδ' ἔλαθε σκοπόν . . . ἄιεν ναοῦ βασιλεύς. The conative imperfect is

Perfect. Panhellenic. The perfect has originally nothing to do with completed action as such. Completed action is only the result of intense action. The perfects of the senses, such as δέδορκε (O. 1, 94), of emotion, γέγαθε (N. 3, 33), like the perfects of sound, κέκραγα, κέκλαγγα, τέτριγα, are not perfects in the ordinary sense. The perfect of the result of action requires no notice. The pluperfect, as the past of the perfect, is of rare occurrence in Pindar (O. 6, 54) as in Aischylos. The picturesque Homeric use is not found. The

Aorist. aorist abounds in sharp summaries, and is used with full consciousness. The gnomic aorist, either as the aorist of the typical action, or as the aorist of experience (empiric aorist), with a negative as οὔ πώ τις εὗρεν (O. 12, 8), or with ποτέ as εὐναὶ παράτροποι ἔβαλόν ποτε (P. 2, 35), has many examples in Pindar. In combination with the universal present it sometimes produces the effect of sharp, incisive action (see note on P. 2, 90); but we must not overstrain the point.

The future has many marks of a modal origin. It is not simply predictive. Like the English periphrastic "shall" and

Future. "will," it was originally something more than the foretelling of what was to come. Traces of this modal future are found here and there in P. ἐρέω, "I must needs tell" (O. 8, 57). So κωμάσομαι (P. 9, 96).

The tenses of the moods—durative (present) and complexive

Tenses of the Moods. (aoristic)—are used in conformity with the general principles of the language. When a verb of think-

[1] American Journal of Philology, IV. pp. 158–165.

ing becomes a verb of wishing or willing, there is no difficulty about the use of the aorist as a future (see note on P. 1, 44), but the fut. often lies too near, as P. 4, 243, where *πράξασθαι* must give way to *πράξεσθαι* on account of the negative.

Indicative. The indicative mood requires little comment. In one place the future takes *ἄν*, N. 7, 68: *μαθὼν δέ τις ἂν ἐρεῖ*, where *ἀνερεῖ* is possible. The large use of the indic. in the conditional sentence is especially characteristic of Pindar's love of the concrete.[1]

Subjunctive. The pure subjunctive in prose, whether in dependent or in independent clauses, is always imperative in its character, whether we call it adhortative, interrogative, or final. The subjunctive question expects an imperative answer. Examples of familiar constructions are P. 1, 60: *ἄγ' ἔπειτ' ἐξεύρωμεν ὕμνον*, I. 7 (8), 6: *μήτ' ἐν ὀρφανίᾳ πέσωμεν στεφάνων | μήτε κάδεα θεράπευε*, O. 5, 24: *μὴ ματεύσῃ θεὸς γενέσθαι*. On the short-vowel subj., see O. 1, 7. In O. 2, 2: *κελαδήσομεν* may be either fut. or subj. The Homeric use of the subjunctive in which the imperative tone is lowered to simple prediction (comp. the toning-down of "shall" and "will," just referred to) is not found in Pindar.

Optative. The opt. when standing free is regularly a wishing mood in Pindar, the wish passing easily, at times, into the semblance of a command. The opt. of wish usually dispenses with *εἰ γάρ* in P.—*εἰ γάρ* with opt. is found in P. 1, 46; N. 7 (8), 98—and the present seems to occur more frequently than is usual in proportion to the aor. Pres. e. g. O. 1, 115; 4, 12; 6, 97 (?). 102; 8, 85. 88; 9, 80; P. 1, 46. 56; 10, 17; 11, 50. Aor. e. g. O. 8, 29; 9, 84; 13, 25; P. 1, 47; 9, 90. In one breath we have the opt., O. 13, 26: *ἀφθόνητος γένοιο*, in the next the imperative, *εὔθυνε* (v. 28). *φέροις* (O. 9, 44), *ὑποσκάπτοι τις* (N. 5, 19), are to all intents imperatives, and so the optatives O. 3, 45 and P. 10, 21, where *εἴη* is commonly set down as potential opt., and equivalent to opt. with *ἄν*. Of this old potential use of the opt. there are only

[1] See American Journal of Philology, III. p. 438.

a few examples, and hardly one of these beyond cavil. The clearest is O. 11 (10), end: *οὔτ' αἴθων ἀλώπηξ | οὔτ' ἐρίβρομοι λέοντες διαλλάξαιντο ἦθος*, where Hartung reads *διαλλάξαιντ' ἂν ἦθος* despite digamma. See also P. 10, 29.

Imperative. The imperative follows the rule. As every other idiomatic Greek author, Pindar has many examples of the weight of the present imperative—a string, P. 1, 86 foll.—of the impact of the aor., see O. 1, 76 foll. Special uses have not been noted.

ἄν and κεν. Inseparably connected with the use of the moods is the use of the particles *ἄν* and *κεν*.[1] In Homer *κεν* preponderates over *ἄν*: in Pindar *ἄν* has gained greatly on *κεν*. In the Iliad *κεν* stands to *ἄν* as 4 to 1. In Pindar they nearly balance. In all Homer there is but one *κεν* with inf., Il. 22, 11, and that used in a confused way, but one *ἄν*, Il. 9, 684, and that with direct reference to v. 417. Pindar has no *ἄν* with the inf., but he uses *κεν* three times with the inf., with pres. (P. 7, 20), with aor. (P. 3, 111), with fut. (O. 1, 110). Pindar has Homer's leaning to *ἄν* with the negative, but he does not use it in the formulated conditional sentence, although it has effected a lodgment in the generic relative and in the temporal sentence, from which in Attic it was destined to shut out the old constructions with the pure subjunctive.

A short space must suffice for the behavior of the moods in compound sentences. The structure of the sentence is very much simplified by the large use of the participle and the freedom of the infinitive. Pindar has much less variety than Homer, and in syntax, as in other matters, shows a certain daintiness of selection.

Oratio obliqua. The Homeric form of *oratio obliqua* is also the Pindaric. The reigning form is the infinitive. So with *λέγοντι*, O. 2, 31; 9, 53; *φαντί*, O. 7, 54; P. 4, 88; *φᾶ*, O. 6, 49; *φάτο*, P. 4, 33; *εὔχοντο*, O. 6, 54; *φθέγξομαι*, O. 1, 36. Even with *εἶπε* (against the rule), O. 7, 62.

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[1] For particulars see American Journal of Philology, III. pp. 446–455; B. Breyer, Analecta Pindarica, p. 12 foll.

The ind. with ὡς (N. 1, 35) or ὅτι (O. 1, 48) is occasionally used. Notice the prolepsis in O. 14, 22: *νιὸν εἶπῃς ὅτι . . . Ϝοι . . . ἐστεφάνωσε χαίταν.*

Homer does not use the opt. after a past tense to represent the indicative, except after an interrogative.[1] So in Pindar the indicative after an interrogative may remain as P. 4, 63; N. 1, 61; 3, 25, or be changed into the opt. as P. 9, 126, where one would be tempted to turn the fut. opt. into the fut. indic. were it not for O. 6, 49, where the relative, being confounded with the interrogative, takes the opt.

Causal Sentences.

In the causal sentence we find ὅτι, O. 1, 60; 3, 39; 8, 33; 10 (11), 35; P. 2, 31. 73 al.; ὡς, O. 13, 45; N. 6, 34, but chiefly ἐπεί, O. 2, 108; 3, 6; 4, 12; 6, 27; 7, 61. 90 al. The mood is the indicative or an equivalent opt. and ἄν (O. 13, 45).

Final Sentences.

The chief final particle is ὄφρα, a particle that was already obsolescent. Selected by Pindar doubtless for its antique sound, it was soon to disappear from classical poetry. That he had no feeling for its original signification is shown by the fact that he never employs it in its temporal sense.[2] ὄφρα occurs eleven times, ὡς three times, ὡς ἄν once, ὅπως once, μή four times, ἵνα, "in order that," never. For ὡς ἄν see O. 7, 42; ὅπως (N. 3, 62) has been needlessly attacked. The sequence is regular, principal tenses being followed by the subj., historical tenses by the opt.—a rule fixed by Homer. The two exceptions are easily explained. P. 4, 92: ὄφρα . . . ἔραται is good for all time, O. 7, 13: κατέβαν is an aorist used as a perfect, the perfect form being regularly used as a present.[3]

Conditional Sentences.

Remarkable for its narrow range and its sharpness is Pindar's treatment of the conditional sentence.[4] The most striking feature is the predominance of the

[1] American Journal of Philology, IV. p. 419.

[2] See WEBER, Entwickelungsgeschichte der Absichtssätze, p. 72; American Journal of Philology, IV. p. 431.

[3] American Journal of Philology, IV. p. 429 (note).

[4] For details see American Journal of Philology, III. pp. 434–445.

logical hypothesis, the indicative in protasis, the indicative or equivalent in apodosis. This form outnumbers far all the others put together. It is largely a mere formal condition. It is based on what the poet knows or sees. Sometimes it is generic (see O. 11 [10], 4), but it almost always has in view a particular illustration of the principle involved.

The generic condition proper is put in the old form of this hypothesis, εἰ with the subj., chiefly, perhaps exclusively the aorist subj., for in I. 4 (5), 12: εἰ ἀκούσῃ, almost forces itself on the reader. Pindar knows nothing of εἴ κε, ἤν, εἰ ἄν.

Pindar's few ideal conditions (εἰ with opt.) occur in dreamy, wistful passages, which seem to show that the optative is, after all, not ill-named. Sometimes we can feel the growth out of the wish (O. 1, 108; P. 3, 110), sometimes formal wish is followed by an apodosis (P. 1, 46). Still fewer are the unreal conditions, conditions against fact, and in these we hear the hopeless wish (P. 3, 63. 73). We are evidently in a different world from Homer's, we are lapsing into formulae.[1]

Relative Sentences.

The relative sentence follows the lines of the first two classes of the condition, except that it admits κεν and ἄν in generic sentences with the subj. κεν, N. 4, 7 (acc. to the Schol.), ἄν, P. 1, 100; 5, 65; 10, 23; N. 4, 91; pure subj., O. 3, 11; 6, 75; 8, 11; N. 3, 71; 9, 44; I. 1, 50; 6 (7), 18. The Homeric κεν with subj. of a more exact future occurs in the most epic of all the odes, P. 4, 51. Opt. with ἄν occurs in P. 9, 129: ὃς ἂν ψαύσειε, for which see the passage.

Temporal Sentences.

It is in the temporal sentence that the need of expressing generic and particular action, prior and subsequent action, is felt most distinctly. The original generic here too was the pure subj. which Pindar retains here and there in the fragments. But ἄν with the temporal particles has already formed a stable compound for the expression of indefinite and future relations. O. 2, 23; 6, 67; 10 (11), 100; P. 1, 4; 2, 11; 3, 106; 5, 2; 8, 8. 96. This ἄν with

[1] For examples see Index of Subjects, s. v. *Condition*.

subj. is retained after a past tense, O. 13, 80; N. 1, 67; there is no frequentative opt., no opt. representing ἄν w. subj. in Pindar.

Of course the indicative is used of particular occasions. Noteworthy is the use of ὁπότε with the indic. (see note on P. 3, 91). The fulness of the form gives it the effect of the exact ἡνίκα.

Of the temporal particles of limit Pindar uses ἕς = ἕως once, O. 10 (11), 56, πρίν with the aor. inf., according to the norm, in the sense of "before," as P. 2, 92; 3, 9; 9, 122; N. 7, 73; 8, 51; 9, 26, πρίν with the indic., also according to the norm, in the sense of "until,"[1] O. 9, 57; 13, 65, with neg., N. 4, 28.

Infinitive.

The infinitive plays a large part in Pindar. It has been sufficiently deadened to admit the article (post-Homeric).[2] Most of the examples are in the aorist, O. 2, 56. 107; 8, 59. 60; 9, 40; P. 1, 99; N. 8, 44. The present occurs in O. 9, 41; P. 2, 56; N. 5, 18. These are all nominatives except the disputed O. 2, 107, and all retain the demonstrative force of the article. The language has not yet allowed itself to violate the sense of form by using a preposition with what had been so long felt as a dative. And this dative force — for the infinitive seems to be the dative of a verbal noun—accounts for all that is peculiar in the use of the Pindaric infinitive. Whether we call it epexegetic, whether we call it final, we are still in the sphere of the dative. It is hardly needful to cite ἀγαθὸν μάρναθαι (O. 6, 17), σοφὸς κορυσσέμεν (P. 8, 74), or even εὑρησιεπὴς ἀναγεῖσθαι (O. 9, 86), and ἐπιφανέστερον πυθέσθαι (P. 7, 7). What the later language has retained only here and there in phrases, Pindar uses as of right, δῶκε . . . χρίεσθαι (P. 4, 222), πέμπεν ἀναδεῖσθαι (I. 2, 16). The inf. is consecutive enough, and seldom takes ὥστε, four times in all, once O. 10 (11), 80. The

[1] American Journal of Philology, II. pp. 467–469.

[2] American Journal of Philology, III. p. 192 foll. Transactions Amer. Philol. Assoc., 1878, p. 11.

consecutive notion proper (ὥστε with indic.) is not suited to epic and lyric, in which the final abounds. Of course the infinitive had long been so far deorganized as to serve as a representative of the indic. in *oratio obliqua*, and in this respect Pindar presents no peculiarities, except that he sometimes holds the aorist inf. to its timelessness. See above, p. civ.

The infinitive is closely akin to the opt., and it is not surprising that it should be used as such. P. 1, 67: Ζεῦ τέλει', αἰεὶ διακρίνειν λόγον ἀνθρώπων (= εἴθε διακρίνοι λόγος).

For the inf. as an imperative see O. 13, 114, where some read κούφοισι μ' ἐκνεῦσαι ποσίν, and give the inf. an optative use.

Participles.

After a long discourse, in which participles had been used very freely, Sokrates says in Plato's Phaidros, 238 D: τὰ νῦν γὰρ οὐκέτι πόρρω διθυράμβων φθέγγομαι, and it is natural that the lyric poet should make large use of the participle, which enables him to concentrate his narrative on the main points, while preserving the color of the thought or the description. We are prone to analyze the participle, to call it temporal, conditional, adversative, whereas the participial form avoids and often defies the analysis. When the later rhetorician wanted logical clearness, he would none of the participle, and Dionysios of Halikarnassos makes a distinct point against Isaios[1] for multiplying the genitive absolute. In narrative the participle gives color, gives atmosphere. Turn it into a finite verb and you have a catalogue, at best an outline, and not a picture. Notice the effect of O. 1, 49–51, where each point of horror is accentuated, τάμον . . . διεδάσαντο καὶ φάγον. When the poet finds that he has been too leisurely in his narrative, his haste is marked by the use of finite verbs. So at the close of the story of the Argonautic expedition, after recounting the adventure with the fire-breathing oxen, in which descriptive participles play a conspicuous part (P. 4, 224–237), Pindar, as if feeling that his time was short, has not a participle to throw away on the adventure of

[1] Iudicium de Isaeo, 598 (R.).

the dragon, and when he openly acknowledges (v. 247) that he must be brief, he touches off each stage in the subsequent action with a single finite aorist verb, and does not even allow a parenthetic imperfect.

Instead, then, of the formal sentences of time, cause, adversative relation, condition, purpose, we often find the participle, although in many cases it is best not to analyze. The temporal relation is of course that which is rooted in the parti-

Temporal Participle.

ciple, and all the others come from that. Ordinarily the aorist part. precedes in time the finite verb with which it is associated. O. 1, 71: *ἐλθὼν . . . ἄπνευ*, O. 6, 37: *πιέσας χόλον . . . ᾧχετ' ἰών*, O. 13, 86: *ἀναβὰς . . . ἔπαιζεν*, P. 4, 112: *κᾶδος . . . θηκάμενοι . . . πέμπον*, v. 149: *ἀπούραις . . . νέμεαι*, P. 9, 32: *σεμνὸν ἄντρον . . . προλιπὼν θυμὸν . . . θαύμασον*, N. 1, 43: *πειρᾶτο δὲ πρῶτον μάχας . . . δοιοὺς . . . μάρψαις . . . ὄφιας*. The tenses are often so combined that the durative tense of the participle accompanies and colors the leading verb in the aor. The effect of this is to hold the balance between the tenses. Any descriptive passage will give examples.[1] So O. 6, 46: *ἐθρέψαντο . . . καδόμενοι*, v. 48: *ἐλαύνων ἵκετο*, P. 4, 95: *ἵκετο σπεύδων*, v. 135: *ἐσσύμενοι . . . κατέσταν*. The action is often coincident. O. 10 (11), 53: *ἔθηκε δόρπου λύσιν | τιμάσαις πόρον Ἀλφεοῦ*, I. 5 (6), 51: *εἶπέν τε φωνήσαις ἅτε μάντις ἀνήρ*, P. 3, 35: *ἐς κακὸν τρέψαις ἐδαμάσσατό νιν*. So with the durative tenses, P. 4, 271: *χρὴ μαλακὰν χέρα προσβάλλοντα τρώμαν ἕλκεος ἀμφιπολεῖν*. The coincidence is sometimes disguised by the negative. So O. 8, 29: *τοῦτο πράσσων μὴ κάμοι* (=*καρτεροίη*), O. 6, 36: *οὐδ' ἔλαθε* (=*φανερὰ ἦν*) . . . *κλέπτοισα*.

The participle is used after verbs of perception (intellectual and actual) as usual. O. 6, 8: *ἵστω . . . ἔχων*, I. 6 (7), 27:

Participle after Verbs of Perception.

ἵστω . . . αὔξων, O. 14, 16: *ἰδοῖσα τόνδε κῶμον . . . κοῦφα βιβῶντα*, P. 2, 54: *εἶδον . . . Ἀρχίλοχον . . . πιαινόμενον*, N. 11, 15: *θνατὰ μεμνάσθω περιστέλλων μέλη*, O. 10 (11), 3: *ὀφείλων ἐπιλέλαθα*. Actual perception is

[1] See American Journal of Philology, IV. p. 165.

seldom put in the aor. part., usually in pres. or perf., P. 5, 84: *καπνωθεῖσαν πάτραν . . . ἴδον*, P. 10, 23: *ὃς ἂν . . . νἱὸν ἰδῃ τυχόντα στεφάνων*, I. 7 (8), 36: *νἱὸν εἰσιδέτω θανόντ' ἐν πολέμῳ.*

Causal is an inference from temporal. So often with verbs of emotion. So P. 1, 13: *ἀτύζονται . . . ἀίοντα*, P. 4, 112: *δείσαντες ὕβριν . . . πέμπον*, v. 122: *γάθησεν . . . γόνον ἰδών*, N. 3, 33: *γέγαθε . . . ταμών*. For a remarkable construction, where the participle is treated exactly as *ὅτι* with a finite verb, see P. 7, 15.

Causal Participle.

The adversative relation is expressed in Greek chiefly by the participle. The language is sometimes kind enough to give warning of this by *καίπερ* and *ὅμως*, but often no notice is given, and failure to understand it is charged to stupidity. I. 7 (8), 5: *καίπερ ἀχνύμενος*, N. 6, 7: *καίπερ οὐκ εἰδότες*, P. 4, 140: *τραχεῖαν ἑρπόντων πρὸς ἔπιβδαν ὅμως*, O. 1, 46: *μαιόμενοι*, N. 4, 85: *κεῖνος ἀμφ' Ἀχέροντι ναιετάων ἐμὰν | γλῶσσαν εὑρέτω κελαδῆτιν.* So P. 1, 64: *ναίοντες*, P. 4, 180: *ναιετάοντες.*

Adversative Participle.

Pindar has a number of participles, which, if analyzed, would yield a conditional precipitate. This analysis is sometimes forcibly suggested by *κε*. So O. 6, 7: *ἐπικύρσαις = εἰ ἐπικύρσειε*, O. 10 (11), 22: *θήξαις = εἰ θήξειε*, P. 10, 29: *ἰών = εἰ ἴοις*, v. 62: *τυχών = εἰ τύχοις*, N. 4, 93: *αἰνέων = εἰ αἰνοίη*, N. 9, 34: *ὑπασπίζων = εἰ ὑπήσπιζες.* But it is often best to let analysis alone. Given, *εὑρήσεις ἑρευνῶν* (O. 13, 113), and causal and conditional meet. The Attic would resolve: *ἐὰν ἑρευνᾷς, εὑρήσεις*, not so Pindar.

Conditional Participle.

The fut. participle, as is well known, has a very limited range in Greek, being employed chiefly[1] in the old modal sense of the future after verbs of motion, or as the representative of the indicative after verbs of perception and after *ὡς*—the last a comparatively late growth.

Future Participle.

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[1] *ἐσσομένας* amounts to an adj. (O. 12, 8), like the Lat. *futurus*. An extension of the use is seen in N. 5, 1: *ἐλινύσοντα Ϝεργάζεσθαι ἀγάλματα.* I. 2, 46: *οὐκ ἐλινύσοντας αὐτοὺς εἰργασάμαν.*

After verbs of motion Pindar has the future participle, e. g. O. 6, 38: *ᾧχετ' ἰὼν μαντευσόμενος*, O. 5, 19: *ἔρχομαι αἰτήσων*: but the present participle occurs so often with verbs of motion that it is not worth while to change *ἀγκομίζων* (P. 4, 105) into *ἀγκομίξων*. P. 2, 3: *φέρων μέλος ἔρχομαι*, N. 5, 3: *στεῖχε . . . διαγγέλλοισα*, N. 10, 16: *αὐλὰν ἐσῆλθεν . . . φέρων*, v. 66: *ἦλθε . . . διώκων*, N. 11, 34: *ἔβα . . . ἀνάγων*. There is of course a difference, as appears O. 5, 19: *ἔρχομαι Λυδίοις ἀπύων ἐν αὐλοῖς αἰτήσων*, but the two blend, as is seen O. 8, 49: *ἅρμα θοὸν τάννεν ἀποπέμπων . . . ἐποψόμενος*.

This is not the place to discuss the origin and development of the genitive absolute. The detachment must have been gradual, beginning probably with the gen. of the time within which with the present and extending to the aorist, beginning with the pure genitive and extending to the abl. genitive until it became phraseological and lost to consciousness. The last step is taken when the subject is omitted, a step not taken by Homer except Il. 18, 406 = Od. 4, 19. In Pindar it is rare. See note on P. 8, 43.

Genitive Absolute.

In Pindar the gen. abs. is evidently not so free as it is in later times, and whenever there is easy dependence we must accept it. P. 3, 25: *ἐλθόντος εὐνάσθη ξένου | λέκτροισιν ἀπ' Ἀρκαδίας*, P. 11, 33: *πυρωθέντων | Τρώων ἔλυσε δόμους ἀβρότατος*. See also note on P. 8, 85. In Homer the present part. is far more common than the aor.;[1] in Pindar the aor., acc. to Erdmann's lists, is far more common than the present. The relation is chiefly temporal; cause and condition come in incidentally. Of time aor., P. 1, 80: *ἀνδρῶν καμόντων*, O. 3, 19: *βωμῶν ἁγισθέντων*,[2] P. 4, 69: *πλευσάντων Μιννᾶν*, P. 4, 292:

[1] Classen, Beobachtungen über den homerischen Sprachgebrauch, p. 180.

[2] N. 1, 41: *οἰχθεισᾶν πυλᾶν*. Fennell in his note admits the possibility of the dragons having opened the gates. This would have been naturally *οἴξαντες πύλας*. In Latin the first inference with the passive form of the abl. absol. is the identity of the agent with the subject of the sentence; in Greek with the passive form of the gen. absol. it is the last, and, to say the least, extremely rare.

λήξαντος οὔρου al., pres., O. 5, 23: υἱῶν παρισταμένων, P. 11, 17: φονευομένου πατρός. Of cause or condition, O. 3, 39: εὐίππων ἰδόντων Τυνδαριδᾶν, P. 10, 55: Ἐφυραίων . . . προχεόντων al.

The participle differs from the infinitive, from the verbal noun in concreteness, and concreteness is one of the marks of Pindar's style; so that it is not surprising to find him using the participle instead of the infinitive, instead of the abstract noun. We are so used to this in Latin that we are prone to overlook it as a rarity in Greek, and yet we are startled when we meet such a specimen as O. 9, 111: ἄνευ δὲ θεοῦ σεσιγαμένον | οὐ σκαιότερον χρῆμ' ἕκαστον, where the participle has a much more cogent effect than σεσιγᾶσθαι. An analysis into ἐὰν σεσιγημένον ᾖ would weaken the sentence hopelessly. P. 11, 22: πότερόν νιν ἄρ' Ἰφιγένει' ἐπ' Εὐρίπῳ σφαχθεῖσα τῆλε πάτρας ἔκνισεν; P. 3, 102: [Ἀχιλλεὺς] ὦρσεν πυρὶ καιόμενος | ἐκ Δαναῶν γόον. See note on O. 3, 6. In like manner interpret P. 2, 21: Ἰξίονα φαντὶ ταῦτα βροτοῖς | λέγειν ἐν πτερόεντι τροχῷ | παντᾷ κυλινδόμενον. Ixion does not preach; he gives an object lesson.

Concrete use of Participle.

The few examples of the participle in the predicate fall under the rule. They are either adjectives or are dissociated from the copulative verb.[1] Comp. note on P. 6, 28, and notice the parallelism, N. 9, 32: ἐντί τοι φίλιπποί τ' αὐτόθι καὶ κτεάνων ἔχοντες κρέσσονας ἄνδρας.

Participle in Predicate.

Many other points must be omitted for want of space, and the reader is referred to the commentary for further particulars. The large use of parataxis makes the Pindaric handling of the particles of especial interest to the grammarian, and we find exactness as in the use of τε . . . τε . . ., τε καί, paired with bold variation as μέν . . . τε. It must suffice here, if the impression has been produced that in syntax, as in everything else, Pindar is sharp, cogent, effective. There is no "subjectivity" about his pictures, and the syntax plays its part, too often overlooked, in producing the bold contour.

[1] See W. J. Alexander in American Journal of Philology, IV. 291 foll., and my Justin Martyr, Apol. I. 3, 4; 19, 5.

A complete Pindaric syntax would be at the same time a theory of Pindaric style.

Order of Words.

The order of words in Pindar is of prime importance to those who would study "composition" in the antique sense, but the effect of the sequence of sounds must be left to special studies.[1] Noteworthy is Pindar's fondness for alliteration in δ, π, κ, τ, μ. Sigmatism, which his teacher, Lasos of Hermione, avoided so much that he actually composed a number of asigmatic poems, was not shunned by Pindar, as appears in P. 2, 80. Nor did he scrupulously avoid the recurrence of the same groups in successive syllables, P. 2, 80: ὑπὲρ ἔρκος, O. 6, 16: εἶπεν ἐν Θήβαισι, O. 4, 22: ἐν ἔντεσι, P. 1, 69: ἀγητὴρ ἀνήρ. Rhymes are not infrequent. Of course they are felt chiefly when rhythmical stress brings them out, P. 4, 193: χρυσέαν χείρεσσι λαβὼν φιαλάν, P. 4, 32: ἀλλὰ γὰρ νόστου πρόφασις γλυκερoῦ, less where the rhyming words have different stress, as O. 9, 24: μαλεραῖς ἐπιφλέγων ἀοιδαῖς. To the average reader, however, the position of words is chiefly of interest, so far as it gives emphasis to the leading elements, and in this respect the study of the rhythms aids very much in removing the difficulties that the beginner may find. In the equable measures of the dactylo-epitrites the separation of the words gives very little trouble. Our minds are attuned to the leisurely motion, and we can afford to wait. The stress-points of the verse signal to one another. No matter what the distance between beginning and end of a verse, they are never really far apart, and then again the meaning is often to be gathered from the edge of the ode in a manner of acrostic. The attention is often kept alive by suspense, the object being held back as if it were the answer to a riddle, and this very suspense serves to preserve the organic unity as well as to bind epode more closely to antistrophe. Sometimes when the thought seems to have reached its legitimate end, a message follows, a momentous codicil to the poetic testament, a condition, a restriction. Sometimes again a word is

[1] Harre, De verborum apud Pindarum conlocatione, Berlin, 1867.

held by the power of the rhythm until it penetrates the whole structure. Sometimes the poet strikes sharply two or three notes that convey to the student the movement of the whole, and O. 2 and P. 5 give up their secret to the skilled in song. All this is capable of demonstration, but it is a weariness to demonstrate what every one who attacks Pindar resolutely will soon find out for himself.[1] Certain peculiarities of position,[2] such as hyperbaton and chiasm have been duly noticed in the commentary. The hyperbata are not over-common nor over-harsh. Chiasm is not unfrequently overlooked by the beginner; it is the beautiful Greek method of giving a double stress to opposing pairs, a stress that we are prone to bring about by the mechanical expedient of hammering emphasis and dead pause.

Hypallage.

A word here as to the figure known as hypallage, for while hypallage is not the result of the order of words, it is the result of the close knitting of words. By hypallage an attribute that belongs in logical strictness to one word of a complex is applied to another. Sometimes it makes so little difference that no notice has been taken of it in this edition. If, for instance, the kine are dun, what trouble is given by *βοῶν ξανθὰς ἀγέλας* (P. 4, 149)? In other cases, however, the effect is much more marked, the words are rolled together so as to give a superb unity, as O. 3, 3: *Θήρωνος Ὀλυμπιονίκαν ὕμνον* rather than *Θήρωνος Ὀλυμπιονίκου ὕμνον*, as in O. 10 (11), 6: *ψευδέων ἐνιπὰν ἀλιτόξενον*, as in P. 4, 255: *ὑμετέρας ἀκτῖνος ὄλβου*. Of Pindar's noble compounds something has been said already, but the range is much extended if we consider the manner in which he gathers up word after word into the sweep of his movement, and we begin to feel that there is something in the *profundo ore* of Horace.

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[1] See Index of Subjects under *Position*.

[2] More stress might have been laid on the regular interposition of the preposition between attribute and substantive or substantive and attribute. See notes on O. 5, 22; P. 8, 88.

PELOPS AND OINOMAOS.

East Pediment of the Temple of Zeus at Olympia. (Grüttner's restoration.)

ΟΛΥΜΠΙΟΝΙΚΑΙ.

ΟΛΥΜΠΙΟΝΙΚΑΙ Α'

ΙΕΡΩΝΙ ΣΥΡΑΚΟΣΙΩι

ΚΕΛΗΤΙ.

Στρ. α'.

Ἄριστον μὲν ὕδωρ, ὁ δὲ χρυσὸς αἰθόμενον πῦρ
ἀΐτε διαπρέπει νυκτὶ μεγάνορος ἔξοχα πλούτου·
εἰ δ' ἄεθλα γαρύειν
ἔλδεαι, φίλον ἦτορ,
μηκέτ' ἀελίου σκόπει
ἄλλο θαλπνότερον ἐν ἁμέρᾳ φαεννὸν ἄστρον ἐρήμας δι' αἰθέρος
μηδ' Ὀλυμπίας ἀγῶνα φέρτερον αὐδάσομεν·
ὅθεν ὁ πολύφατος ὕμνος ἀμφιβάλλεται
σοφῶν μητίεσσι, κελαδεῖν
Κρόνου παῖδ', ἐς ἀφνεὰν ἱκομένους
μάκαιραν Ἱέρωνος ἑστίαν,

STROPHAE.

I. ⏑ : ⏖ | ⏑ ⏑ | — ⏑ | [⏖ ‖ — ⏑ | ⏑ ⏑ | — ⏑ ‖
⏑ ⏑ ⏑ | — ⏑ | ⏖ ‖ ⏑ ⏑ | ⏑ ⏑ | ⏑ ⏑ | — ⏑]

II. — ⏑ | — ⏑ | — ⏑ | — ∧ ‖
— ⏑ | ⏑ ⏑ | — ⏑ ‖

5. — ⏑ | — ⏑ | — ⏑ | — ∧]

III. — ⏑ | — ⏑ | ⏑ ⏑ ⏑ | — ⏑ . ‖ — ⏑ | — ⏑ | ⏑ ⏑ | ⏖ ‖ — ⏑ |
— ⏑ | — ∧]
— ⏑ | — ⏑ | — ⏑ | — ⏑ . ‖ ⏑ ⏑ | ⏖ | — ⏑ | — ∧]

IV. ⏑ : ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | — ⏑ | — ⏑ | — ⏑ | — ∧]
⏑ ⏑ ⏑ | — ⏑ | ⏖ | ⏑ ⏑ ⏑ | — ∧]

10. ⏑ : ⏖ | — ⏑ | — ⏑ | ⏖ | ⏑ ⏑ ⏑ | — ∧]
⏑ : ⏖ | ⏑ ⏑ ⏑ | — ⏑ | — ⏑ | — ∧]

I. 4 3. 3 4. II. 4. 3. 4. III. 4 4 3. 4 4. IV. 6. 5. 6. 5.

'Αντ. α'.

θεμιστεῖον ὃς ἀμφέπει σκᾶπτον ἐν πολυμάλῳ
Σικελίᾳ, δρέπων μὲν κορυφὰς ἀρετᾶν ἄπο πασᾶν
ἀγλαΐζεται δὲ καὶ
μουσικᾶς ἐν ἀώτῳ,
οἷα παίζομεν φίλαν
ἄνδρες ἀμφὶ θαμὰ τράπεζαν. ἀλλὰ Δωρίαν ἀπὸ φόρ-
μιγγα πασσάλου
λάμβαν', εἴ τί τοι Πίσας τε καὶ Φερενίκου χάρις
νόον ὑπὸ γλυκυτάταις ἔθηκε φροντίσιν,
ὅτε παρ' Ἀλφεῷ σύτο δέμας
ἀκέντητον ἐν δρόμοισι παρέχων,
κράτει δὲ προσέμιξε δεσπόταν,

'Επ. α'.

Συρακόσιον ἱπποχάρμαν βασιλῆα. λάμπει δέ Fοι κλέος
ἐν εὐάνορι Λυδοῦ Πέλοπος ἀποικίᾳ·
τοῦ μεγασθενὴς ἐράσσατο γαιάοχος
Ποσειδᾶν, ἐπεί νιν καθαροῦ λέβητος ἔξελε Κλωθὼ
ἐλέφαντι φαίδιμον ὦμον κεκαδμένον.
ἦ θαυματὰ πολλά, καί που τί καὶ βροτῶν | φάτις ὑπὲρ
τὸν ἀλαθῆ λόγον
δεδαιδαλμένοι ψεύδεσι ποικίλοις ἐξαπατῶντι μῦθοι.

Στρ. β'.

Χάρις δ', ἅπερ ἅπαντα τεύχει τὰ μείλιχα θνατοῖς,
ἐπιφέροισα τιμὰν καὶ ἄπιστον ἐμήσατο πιστὸν

EPODI.

I. ⏑: – | ⏑⏑–| ––| – ‖ ⏑⏑ |––‖ – | ––|––|
II. ⏑: – | ⏑⏑ | – ‖ –– |⏑⏑–|––| – ∧ ‖ –∧]
––| ––|– ⏑‖⏑⏑ | – | ––| – ∧]
III. ⏑: – | ––| – ‖⏑⏑ | ––|––‖⏑⏑ |––‖
ω: –– | ⏑⏑ | – ‖ –– | ––|–∧]
IV. >: ⏑⏑ | ––| – ‖ ––| ––| – ‖⏑⏑–| ⏑⏑ | – ‖
––|–∧‖
⏑: – | ––| – ‖⏑⏑ | ––| – ‖ ⏑⏑ | ––|––]

I. 4 2 4. II. 3 4. 3 4. III. 3 3 2. 3 3. IV. 3 3 3 2. 3 3 3.

ἔμμεναι τὸ πολλάκις·
ἁμέραι δ' ἐπίλοιποι
μάρτυρες σοφώτατοι.
ἔστι δ' ἀνδρὶ φάμεν ἐοικὸς ἀμφὶ δαιμόνων καλά· μείων γὰρ αἰτία.
υἱὲ Ταντάλου, σὲ δ' ἀντία προτέρων φθέγξομαι,
ὁπότ' ἐκάλεσε πατὴρ τὸν εὐνομώτατον
ἐς ἔρανον φίλαν τε Σίπυλον,
ἀμοιβαῖα θεοῖσι δεῖπνα παρέχων,
τότ' Ἀγλαοτρίαιναν ἁρπάσαι

Ἀντ. β΄.

δαμέντα φρένας ἱμέρῳ χρυσέαισιν ἀν' ἵπποις
ὕπατον εὐρυτίμου ποτὶ δῶμα Διὸς μεταβᾶσαι,
ἔνθα δευτέρῳ χρόνῳ
ἦλθε καὶ Γανυμήδης
Ζηνὶ τωὔτ' ἐπὶ χρέος.
ὡς δ' ἄφαντος ἔπελες, οὐδὲ ματρὶ πολλὰ μαιόμενοι φῶτες ἄγαγον·
ἔννεπε κρυφᾷ τις αὐτίκα φθονερῶν γειτόνων,
ὕδατος ὅτι σε πυρὶ ζέοισαν εἰς ἀκμὰν
μαχαίρᾳ τάμον κατὰ μέλη,
τραπέζαισί τ' ἀμφὶ δεύτατα κρεῶν
σέθεν διεδάσαντο καὶ φάγον.

Ἐπ. β΄.

ἐμοὶ δ' ἄπορα γαστρίμαργον μακάρων τιν' εἰπεῖν. ἀφίσταμαι.
ἀκέρδεια λέλογχεν θαμινὰ κακαγόρος.
εἰ δὲ δή τιν' ἄνδρα θνατὸν Ὀλύμπου σκοποὶ
ἐτίμασαν, ἦν Τάνταλος οὗτος· ἀλλὰ γὰρ καταπέψαι
μέγαν ὄλβον οὐκ ἐδυνάσθη, κόρῳ δ' ἔλεν
ἄταν ὑπέροπλον, ἅν Foι πατὴρ ὕπερ | κρέμασε καρτερὸν (
αὐτῷ λίθον,
τὸν αἰεὶ μενοινῶν κεφαλᾶς βαλεῖν εὐφροσύνας ἀλᾶται.

Στρ. γ'.

ἔχει δ' ἀπάλαμον βίον τοῦτον ἐμπεδόμοχθον,
μετὰ τριῶν τέταρτον πόνον, ἀθανάτων ὅτι κλέψαις
ἁλίκεσσι συμπόταις
νέκταρ ἀμβροσίαν τε
δῶκεν, οἷσιν ἄφθιτον
ἔθεσαν. εἰ δὲ θεὸν ἀνήρ τις ἐλπεταί τι λαθέμεν ἔρδων,
ἁμαρτάνει.
τοὔνεκα προῆκαν υἱὸν ἀθάνατοί Fοι πάλιν
μετὰ τὸ ταχύποτμον αὖτις ἀνέρων ἔθνος.
πρὸς εὐάνθεμον δ' ὅτε φυὰν
λάχναι νιν μέλαν γένειον ἔρεφον,
ἑτοῖμον ἀνεφρόντισεν γάμον

Ἀντ. γ'.

Πισάτᾳ παρὰ πατρὸς εὔδοξον Ἱπποδάμειαν
σχεθέμεν. ἐγγὺς ἐλθὼν πολιᾶς ἁλὸς οἷος ἐν ὄρφνᾳ
ἄπυεν βαρύκτυπον
Εὐτρίαιναν· ὁ δ' αὐτῷ
πὰρ ποδὶ σχεδὸν φάνη.
τῷ μὲν εἶπε· Φίλια δῶρα Κυπρίας ἄγ' εἴ τι, Ποσείδαον,
ἐς χάριν
τέλλεται, πέδασον ἔγχος Οἰνομάου χάλκεον,
ἐμὲ δ' ἐπὶ ταχυτάτων πόρευσον ἁρμάτων
ἐς Ἅλιν, κράτει δὲ πέλασον.
ἐπεὶ τρεῖς τε καὶ δέκ' ἄνδρας ὀλέσαις
μναστῆρας ἀναβάλλεται γάμον

Ἐπ. γ'.

θυγατρός. ὁ μέγας δὲ κίνδυνος ἄναλκιν οὐ φῶτα λαμβάνει.
θανεῖν δ' οἷσιν ἀνάγκα, τά κέ τις ἀνώνυμον
γῆρας ἐν σκότῳ καθήμενος ἕψοι μάταν,
ἁπάντων καλῶν ἄμμορος; ἀλλ' ἐμοὶ μὲν οὗτος ἄεθλος

ὑποκείσεται· τὺ δὲ πρᾶξιν φίλαν δίδοι.
ὡς ἔννεπεν· οὐδ' ἀκράντοις ἐφάψατο | Fέπεσι. τὸν μὲν
ἀγάλλων θεὸς
ἔδωκεν δίφρον τε χρύσεον πτεροῖσίν τ' ἀκάμαντας ἵπ-
πους.

Στρ. δ'.

ἔλεν δ' Οἰνομάου βίαν παρθένον τε σύνευνον·
ἁ τέκε λαχέτας ἐξ ἀρεταῖσι μεμαότας υἱούς.
νῦν δ' ἐν αἱμακουρίαις
ἀγλααῖσι μέμικται,
Ἀλφεοῦ πόρῳ κλιθείς,
τύμβον ἀμφίπολον ἔχων πολυξενωτάτῳ παρὰ βωμῷ.
τὸ δὲ κλέος
τηλόθεν δέδορκε τᾶν Ὀλυμπιάδων ἐν δρόμοις
Πέλοπος, ἵνα ταχυτὰς ποδῶν ἐρίζεται
ἀκμαί τ' ἰσχύος θρασύπονοι·
ὁ νικῶν δὲ λοιπὸν ἀμφὶ βίοτον
ἔχει μελιτόεσσαν εὐδίαν

'Αντ. δ'.

ἀέθλων γ' ἕνεκεν. τὸ δ' αἰεὶ παράμερον ἐσλὸν
ὕπατον ἔρχεται παντὶ βροτῶν. ἐμὲ δὲ στεφανῶσαι
κεῖνον ἱππείῳ νόμῳ
Αἰοληίδι μολπᾷ
χρή· πέποιθα δὲ ξένον
μή τιν' ἀμφότερα καλῶν τε Fίδριν ἄμμε καὶ δύναμιν
κυριώτερον
τῶν γε νῦν κλυταῖσι δαιδαλωσέμεν ὕμνων πτυχαῖς,
θεὸς ἐπίτροπος ἐὼν τεαῖσι μήδεται
ἔχων τοῦτο κᾶδος, Ἱέρων,
μερίμναισιν· εἰ δὲ μὴ ταχὺ λίποι,
ἔτι γλυκυτέραν κεν ἔλπομαι

Ἐπ. δ'.

σὺν ἅρματι θοῷ κλεΐξειν ἐπίκουρον εὑρὼν ὁδὸν λόγων,
παρ' εὐδείελον ἐλθὼν Κρόνιον. ἐμοὶ μὲν ὢν
Μοῖσα καρτερώτατον βέλος ἀλκᾷ τρέφει· 180
ἐπ' ἄλλοισι δ' ἄλλοι μεγάλοι. τὸ δ' ἔσχατον κορυφοῦται
βασιλεῦσι. μηκέτι πάπταινε πόρσιον.
εἴη σέ τε τοῦτον ὑψοῦ χρόνον πατεῖν, | ἐμέ τε τοσσάδε
νικαφόροις 185
ὁμιλεῖν, πρόφαντον σοφίᾳ καθ' Ἕλλανας ἐόντα παντᾷ.

ZEUS LAUREATE.
(Coin of Elis.)

ΟΛΥΜΠΙΟΝΙΚΑΙ Β'

ΘΗΡΩΝΙ ΑΚΡΑΓΑΝΤΙΝΩι

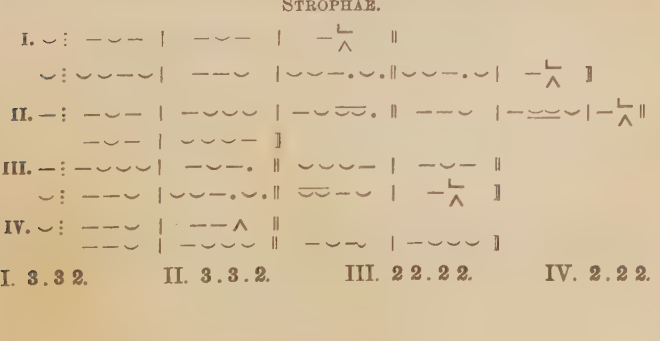
ΑΡΜΑΤΙ.

Στρ. α'.

Ἀναξιφόρμιγγες ὕμνοι,
τίνα θεόν, τίν' ἥρωα, τίνα δ' ἄνδρα κελαδήσομεν;
ἦτοι Πίσα μὲν Διός· Ὀλυμπιάδα δ' ἔστασεν Ἡρακλέης
ἀκρόθινα πολέμου·
Θήρωνα δὲ τετραορίας ἕνεκα νικαφόρου
γεγωνητέον, ὅπιν δίκαιον ξένων,
ἔρεισμ' Ἀκράγαντος,
εὐωνύμων τε πατέρων ἄωτον ὀρθόπολιν·

Ἀντ. α'.

καμόντες οἳ πολλὰ θυμῷ
ἱερὸν ἔσχον οἴκημα ποταμοῦ, Σικελίας τ' ἔσαν
ὀφθαλμός, αἰὼν δ' ἔφεπε μόρσιμος, πλοῦτόν τε καὶ χάριν
ἄγων



γνησίαις ἐπ' ἀρεταῖς.
ἀλλ' ὦ Κρόνιε παῖ Ῥέας, ἕδος Ὀλύμπου νέμων
ἀέθλων τε κορυφὰν πόρον τ' Ἀλφεοῦ,
ἰαχθεὶς ἀοιδαῖς
εὔφρων ἄρουραν ἔτι πατρίαν σφίσιν κόμισον

Ἐπ. α'.

λοιπῷ γένει. τῶν δὲ πεπραγμένων
ἐν δίκᾳ τε καὶ παρὰ δίκαν ἀποίητον οὐδ' ἂν
χρόνος ὁ πάντων πατὴρ δύναιτο θέμεν ἔργων τέλος·
λάθᾳ δὲ πότμῳ σὺν εὐδαίμονι γένοιτ' ἄν.
ἐσλῶν γὰρ ὑπὸ χαρμάτων πῆμα θυάσκει
παλίγκοτον δαμασθέν,

Στρ. β'.

ὅταν θεοῦ Μοῖρα πέμψῃ
ἀνεκὰς ὄλβον ὑψηλόν. ἕπεται δὲ λόγος εὐθρόνοις
Κάδμοιο κούραις, ἔπαθον αἳ μεγάλα, πένθος δὲ πιτνεῖ
βαρὺ
κρεσσόνων πρὸς ἀγαθῶν.
ζώει μὲν ἐν Ὀλυμπίοις ἀποθανοῖσα βρόμῳ
κεραυνοῦ ταυρέωπις Σεμέλα, φιλεῖ
δέ νιν Παλλὰς αἰεὶ
καὶ Ζεὺς πατὴρ μάλα, φιλεῖ δὲ παῖς ὁ κισσοφόρος.

Ἀντ. β'.

λέγοντι δ' ἐν καὶ θαλάσσᾳ
μετὰ κόραισι Νηρῆος ἁλίαις βίοτον ἄφθιτον

EPODI.

I. – ⁝ ⏑ – – | – ⏑ ⏑ – | – ⏑ – – ‖
– ⏑ ⏑ – | – ⏑ ⏑ ⏑ | – ⏑ – – ‖ – ⏑ – | – ⏑ ⏑ ‖
⏑ ⏑ ⏑ – | – ⏑ ⏑ – | – ⏑ ⏑ ⏑ – ‖ – – ⏑ | – ⏑ ⏑ ‖
II. – ⁝ – ⏑ – – | – ⏑ ⏑ – ‖ – ⏑ ⏑ – | – – ⏑ ‖
⏑ ⁝ – ⏑ ⏑ ⏑ | – ⏑ ⏑ – ‖ – ⏑ ⏑ – | – ⏑ ⏑ ‖
⏑ ⁝ – ⏑ | – ⏑ ⏑ | ⏑ – | – ⏑ ‖

I. 3.3.2.3.2. II. 2.2.2.2.4 (chorei).

Ἰνοῖ τετάχθαι τὸν ὅλον ἀμφὶ χρόνον. ἤτοι βροτῶν γε
κέκριται
πείρας οὔ τι θανάτου,
οὐδ' ἡσύχιμον ἀμέραν ὀπότε, παῖδ' ἀελίου,
ἀτειρεῖ σὺν ἀγαθῷ τελευτάσομεν·
ῥοαὶ δ' ἄλλοτ' ἄλλαι
εὐθυμιᾶν τε μέτα καὶ πόνων ἐς ἄνδρας ἔβαν.

Ἐπ. β΄.

οὕτω δὲ Μοῖρ', ἅ τε πατρώιον
τῷνδ' ἔχει τὸν εὔφρονα πότμον, θεόρτῳ σὺν ὄλβῳ
ἐπί τι καὶ πῆμ' ἄγει παλιντράπελον ἄλλῳ χρόνῳ·
ἐξ οὗπερ ἔκτεινε Λᾶον μόριμος υἱὸς
συναυτόμενος, ἐν δὲ Πυθῶνι χρησθὲν
παλαίφατον τέλεσσεν.

Στρ. γ΄.

ἰδοῖσα δ' ὀξεῖ' Ἐρινὺς
ἔπεφνέ Fοι σὺν ἀλλαλοφονίᾳ γένος ἀρήιον·
λείφθη δὲ Θέρσανδρος ἐριπέντι Πολυνείκει, νέοις ἐν
ἀέθλοις
ἐν μάχαις τε πολέμου
τιμώμενος, Ἀδραστιδᾶν θάλος ἀρωγὸν δόμοις·
ὅθεν σπέρματος ἔχοντα ῥίζαν πρέπει
τὸν Αἰνησιδάμου
ἐγκωμίων τε μελέων λυρᾶν τε τυγχανέμεν.

Ἀντ. γ΄.

Ὀλυμπίᾳ μὲν γὰρ αὐτὸς
γέρας ἔδεκτο, Πυθῶνι δ' ὁμόκλαρον ἐς ἀδελφεὸν
Ἰσθμοῖ τε κοιναὶ Χάριτες ἄνθεα τεθρίππων δυωδεκα-
δρόμων
ἄγαγον. τὸ δὲ τυχεῖν
πειρώμενον ἀγωνίας παραλύει δυσφρονᾶν.
ὁ μὰν πλοῦτος ἀρεταῖς δεδαιδαλμένος

φέρει τῶν τε καὶ τῶν
καιρόν, βαθεῖαν ὑπέχων μέριμναν ἀγροτέραν, 100

Ἐπ. γ'.

ἀστὴρ ἀρίζηλος, ἐτυμώτατον
ἀνδρὶ φέγγος· εἰ δέ νιν ἔχων τις οἶδεν τὸ μέλλον,
ὅτι θανόντων μὲν ἐνθάδ' αὐτίκ' ἀπάλαμνοι φρένες 105
ποιναὶς ἔτισαν, τὰ δ' ἐν τᾷδε Διὸς ἀρχᾷ
ἀλιτρὰ κατὰ γᾶς δικάζει τις ἐχθρᾷ
λόγον φράσαις ἀνάγκᾳ.

Στρ. δ'.

ἴσαις δὲ νύκτεσσιν αἰεί,
ἴσαις δ' ἀμέραις ἀέλιον ἔχοντες ἀπονέστερον 110
ἐσλοὶ δέκονται βίοτον, οὐ χθόνα ταράσσοντες ἐν χερὸς
ἀκμᾷ
οὐδὲ πόντιον ὕδωρ 115
κεινὰν παρὰ δίαιταν· ἀλλὰ παρὰ μὲν τιμίοις
θεῶν, οἵτινες ἔχαιρον εὐορκίαις,
ἄδακρυν νέμονται 120
αἰῶνα· τοὶ δ' ἀπροσόρατον ὀκχέοντι πόνον.

Ἀντ. δ'.

ὅσοι δ' ἐτόλμασαν ἑστρὶς
ἑκατέρωθι μείναντες ἀπὸ πάμπαν ἀδίκων ἔχειν 125
ψυχάν, ἔτειλαν Διὸς ὁδὸν παρὰ Κρόνου τύρσιν· ἔνθα
μακάρων
νᾶσος ὠκεανίδες
αὖραι περιπνέοισιν, ἄνθεμα δὲ χρυσοῦ φλέγει, 130
τὰ μὲν χερσόθεν ἀπ' ἀγλαῶν δενδρέων,
ὕδωρ δ' ἄλλα φέρβει,
ὅρμοισι τῶν χέρας ἀναπλέκοντι καὶ στεφάνοις, 135

Ἐπ. δ'.

βουλαῖς ἐν ὀρθαῖσι Ῥαδαμάνθυος,
ὃν πατὴρ ἔχει [Κρόνος] ἑτοῖμον αὐτῷ πάρεδρον,

πόσις ὁ πάντων Ῥέας ὑπέρτατον ἐχοίσας θρόνον.
Πηλεύς τε καὶ Κάδμος ἐν τοῖσιν ἀλέγονται·
Ἀχιλλέα τ' ἔνεικ', ἐπεὶ Ζηνὸς ἦτορ
λιταῖς ἔπεισε, μάτηρ·

Στρ. ε'.

ὃς Ἕκτορ' ἔσφαλε, Τροίας
ἄμαχον ἀστραβῆ κίονα, Κύκνον τε θανάτῳ πόρεν,
Ἀοῦς τε παῖδ' Αἰθίοπα. πολλά μοι ὑπ' ἀγκῶνος ὠκέα
βέλη
ἔνδον ἐντὶ φαρέτρας
φωνάεντα συνετοῖσιν· ἐς δὲ τὸ πὰν ἑρμηνέων
χατίζει. σοφὸς ὁ πολλὰ Fειδὼς φυᾷ·
μαθόντες δὲ λάβροι
παγγλωσσίᾳ, κόρακες ὥς, ἄκραντα γαρύετον

Ἀντ. ε'.

Διὸς πρὸς ὄρνιχα θεῖον.
ἔπεχε νῦν σκοπῷ τόξον, ἄγε θυμέ, τίνα βάλλομεν
ἐκ μαλθακᾶς αὖτε φρενὸς εὐκλέας ὀιστοὺς ἱέντες; ἐπί
τοι
Ἀκράγαντι τανύσαις
αὐδάσομαι ἐνόρκιον λόγον ἀλαθεῖ νόῳ,
τεκεῖν μή τιν' ἑκατόν γε Fετέων πόλιν
φίλοις ἄνδρα μᾶλλον
εὐεργέταν πραπίσιν ἀφθονέστερόν τε χέρα

Ἐπ. ε'.

Θήρωνος. ἀλλ' αἶνον ἐπέβα κόρος
οὐ δίκᾳ συναντόμενος, ἀλλὰ μάργων ὑπ' ἀνδρῶν,
τὸ λαλαγῆσαι θέλων κρύφον τε θέμεν ἐσλῶν καλοῖς
ἔργοις· ἐπεὶ ψάμμος ἀριθμὸν περιπέφευγεν,
ἐκεῖνος ὅσα χάρματ' ἄλλοις ἔθηκεν,
τίς ἂν φράσαι δύναιτο;

ΘΗΡΩΝΙ ΑΚΡΑΓΑΝΤΙΝΩι

ΕΙΣ ΘΕΟΞΕΝΙΑ.

Στρ. α'.

Τυνδαρίδαις τε φιλοξείνοις ἀδεῖν καλλιπλοκάμῳ θ' Ἑλένᾳ
κλεινὰν Ἀκράγαντα γεραίρων εὔχομαι,
Θήρωνος Ὀλυμπιονίκαν ὕμνον ὀρθώσαις, ἀκαμαντοπόδων
ἵππων ἄωτον. Μοῖσα δ' οὕτω μοι παρεστάκοι νεοσίγαλον εὑρόντι τρόπον
Δωρίῳ φωνὰν ἐναρμόξαι πεδίλῳ

Ἀντ. α'.

ἀγλαόκωμον. ἐπεὶ χαίταισι μὲν ζευχθέντες ἔπι στέφανοι
πράσσοντί με τοῦτο θεόδματον χρέος,
φόρμιγγά τε ποικιλόγαρυν καὶ βοὰν αὐλῶν ἐπέων τε θέσιν
Αἰνησιδάμου παιδὶ συμμῖξαι πρεπόντως, ἅ τε Πίσα με γεγωνεῖν· τᾶς ἄπο
θεόμοροι νίσονθ' ἑπ' ἀνθρώπους ἀοιδαί,

STROPHAE.

I. – ⏑ ⏑ | – ⏑ ⏑ | – – | ⏑ – | – ˙ – ‖ – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ‖
– ⏑ ⏑ | – ⏑ ⏑ | – – | ⏑ – | – ⏑ ‖
– ⏑ ⏑ | – ⏑ ⏑ | – –, ‖ ⏑ – | – – | – ⏑ ⏑ | – ⏑ ⏑ | – ⏑]

II. – ⏑ – | – –, ‖ ⏑ – | – – | ⏑ – | – – ‖ – ⏑ ⏑ | – ⏑ ⏑ | – – | ⏑ – | – ⏑ ‖
5. ⏑ – | – ˙ – ‖ ⏑ – | – – | ⏑ – | – –]

I. 5 3. 5. 3 5. II. 2 4 5. 2 4.

Ἐπ. α'.

ὦ τινι, κραίνων ἐφετμὰς Ἡρακλέος προτέρας,
ἀτρεκὴς Ἑλλανοδίκας γλεφάρων Αἰτωλὸς ἀνὴρ ὑψόθεν
ἀμφὶ κόμαισι βάλῃ γλαυκόχροα κόσμον ἐλαίας· τάν ποτε
Ἴστρου ἀπὸ σκιαρᾶν παγᾶν ἔνεικεν Ἀμφιτρυωνιάδας,
μνᾶμα τῶν Οὐλυμπίᾳ κάλλιστον ἀέθλων,

Στρ. β'.

δᾶμον Ὑπερβορέων πείσαις Ἀπόλλωνος θεράποντα
λόγῳ
πιστὰ φρονέων Διὸς αἴτει παγκρατίῳ
ἄλσει σκιαρόν τε φύτευμα ξυνὸν ἀνθρώποις στεφανόν
τ' ἀρετᾶν.
ἤδη γὰρ αὐτῷ πατρὶ μὲν βωμῶν ἁγισθέντων διχόμηνις
ὅλον χρυσάρματος
ἑσπέρας ὀφθαλμὸν ἀντέφλεξε Μήνα,

Ἀντ. β'.

καὶ μεγάλων ἀέθλων ἀγνὰν κρίσιν καὶ πενταετηρίδ'
ἁμᾶ
θῆκε ζαθέοις ἐπὶ κρημνοῖς Ἀλφεοῦ·
ἀλλ' οὐ καλὰ δένδρε' ἔθαλλεν χῶρος ἐν βάσσαις Κρονίου
Πέλοπος.
τούτων ἔδοξεν γυμνὸς αὐτῷ κᾶπος ὀξείαις ὑπακουέμεν
αὐγαῖς ἀελίου.
δὴ τότ' ἐς γαῖαν πορεύειν θυμὸς ὥρμα

Epodi.

I. ⏑ – | – – | ⏑ – | – – ∘ ‖ – ⏑ ⏑ – | – ⏑ ⏑ – | – ⏑ ‖
⏑ – | – – ‖ – ⏑ ⏑ – | – ⏑ ⏑ – | – ∘ – ∘ ‖ ⏑ – | – – | ⏑ ⏑ – | – ⏑]

II. – ⏑ ⏑ – | – ⏑ ⏑ – | – ∘ – ‖ – ⏑ ⏑ – | – ⏑ ⏑ – | – – | ⏑ – | – ⏑ ‖
– ⏑ ⏑ – | – ⏑ ⏑ – | – – | ⏑ – | – > ∘ ‖ – ⏑ ⏑ – | – ⏑ ⏑ – | – ⏑]

III. ⏑ – | –, – ‖ ⏑ – | – – ∘ ‖ ⏑ – | – –]

I. 4 3. 2 3 4. II. 3 5. 5 3. III. 2 2 2.

Ἐπ. β'.

Ἰστρίαν νιν· ἔνθα Λατοῦς ἱπποσόα θυγάτηρ
δέξατ' ἐλθόντ' Ἀρκαδίας ἀπὸ δείρᾶν καὶ πολυγνάμπτων
μυχῶν,
εὖτέ νιν ἀγγελίαις Εὐρυσθέος ἔντυ' ἀνάγκα πατρόθεν
χρυσόκερων ἔλαφον θήλειαν ἄξονθ', ἅν ποτε Ταϋγέτα
ἀντιθεῖσ' Ὀρθωσίᾳ ἔγραψεν ἱεράν.

Στρ. γ'.

τὰν μεθέπων ἵδε καὶ κείναν χθόνα πνοιᾶς ὄπιθεν Βορέα
ψυχροῦ. τόθι δένδρεα θάμβαινε σταθείς.
τῶν νιν γλυκὺς ἵμερος ἔσχεν δωδεκάγναμπτον περὶ
τέρμα δρόμου
ἵππων φυτεῦσαι. καί νυν ἐς ταύταν ἑορτὰν ἵλαος ἀντι-
θέοισιν νίσεται
σὺν βαθυζώνου διδύμνοις παισὶ Λήδας.

Ἀντ. γ'.

τοῖς γὰρ ἐπέτραπεν Οὐλυμπόνδ' ἰὼν θαητὸν ἀγῶνα
νέμειν
ἀνδρῶν τ' ἀρετᾶς πέρι καὶ ῥιμφαρμάτου
διφρηλασίας. ἐμὲ δ' ὢν πὰρ θυμὸς ὀτρύνει φάμεν
Ἐμμενίδαις
Θήρωνί τ' ἐλθεῖν κῦδος, εὐίππων διδόντων Τυνδαριδᾶν,
ὅτι πλείσταισι βροτῶν
ξεινίαις αὐτοὺς ἐποίχονται τραπέζαις,

Ἐπ. γ'.

εὐσεβεῖ γνώμᾳ φυλάσσοντες μακάρων τελετάς.
εἰ δ' ἀριστεύει μὲν ὕδωρ, κτεάνων δὲ χρυσὸς αἰδοιέστατον,
νῦν δὲ πρὸς ἐσχατιὰν Θήρων ἀρεταῖσιν ἱκάνων ἅπτεται
οἴκοθεν Ἡρακλέος σταλᾶν. τὸ πόρσω δ' ἔστι σοφοῖς
ἄβατον
καὐσόφοις. οὔ νιν διώξω· κεινὸς εἴην.

ΨΑΥΜΙΔΙ ΚΑΜΑΡΙΝΑΙΩι

ΑΠΗΝΗι.

Στρ.

Ἐλατὴρ ὑπέρτατε βροντᾶς ἀκαμαντόποδος Ζεῦ· τεαὶ γὰρ ὧραι
ὑπὸ ποικιλοφόρμιγγος ἀοιδᾶς ἐλισσόμεναί μ' ἔπεμψαν
ὑψηλοτάτων μάρτυρ' ἀέθλων.
ξείνων δ' εὖ πρασσόντων, ἔσαναν αὐτίκ' ἀγγελίαν
ποτὶ γλυκεῖαν ἐσλοί.
ἀλλ', ὦ Κρόνου παῖ, ὃς Αἴτναν ἔχεις,
ἵππον ἀνεμόεσσαν ἑκατογκεφάλα Τυφῶνος ὀβρίμου,
Οὐλυμπιονίκαν δέκευ
Χαρίτων ἕκατι τόνδε κῶμον,

Ἀντ.

χρονιώτατον φάος εὐρυσθενέων ἀρετᾶν. Ψαύμιος γὰρ ἵκει
ὀχέων, ὃς ἐλαίᾳ στεφανωθεὶς Πισάτιδι κῦδος ὄρσαι

STROPHA.

I. ω⋮ – ⏑ | ⏑ – ⏑ | ⌊ ‖ ⏑ – ⏑ | – ⏑ ⏑ | ⌊, ‖ – ⏑ | – ⏑ | – ⏑ ‖

II. ω⋮ ⏑ – ⏑ | ⌊ | ⏑ – ⏑ | ⌊ ‖ – ⏑ | ⏑ – ⏑ | – ⏑ | – ⏑ ‖
>⋮ ⏑ – ⏑ | ⌊ | ⏑ – ⏑ | – ⏑ ‖
– > | ⌊ | – > | –, ⏑ ‖ – ⏑ | – ⏑ | ⏑ – ⏑ | – ∧ ‖
5 ⏑⋮ – ⏑ | – ⏑ | ⌊ | – ∧ ‖
>⋮ – ⏑ | ⏑ – ⏑ | ⌊ | – ⏑ | – ∧ ‖

III. – ⏑ | ⏑ – ⏑ | ⌊ ‖ ⏑ ⏑ – ⏑ | ⏑ – ⏑ | –, > ‖ – ⏑ | – ⏑ | – ∧ ‖

IV. >⋮ ⏑ – ⏑ | ⌊ | – ⏑ | – ∧ ‖
ω⋮ – ⏑ | – ⏑ | – ⏑ | – ⏑ ‖

I. 3 3 3. II. 4 4. 4 4. 4 4. 5. III. 3 3 3. IV. 4. 4.

σπεύδει Καμαρίνα. θεὸς εὔφρων
εἴη λοιπαῖς εὐχαῖς· ἐπεί νιν αἰνέω μάλα μὲν
τροφαῖς ἑτοῖμον ἵππων,
χαίροντά τε ξενίαις παυδόκοις
καὶ πρὸς Ἡσυχίαν φιλόπολιν καθαρᾷ γνώμᾳ τετραμμένον.
οὐ ψεύδεϊ τέγξῳ λόγον·
διάπειρά τοι βροτῶν ἔλεγχος·

Ἐπ.

ἄπερ Κλυμένοιο παῖδα
Λαμνιάδων γυναικῶν
ἔλυσεν ἐξ ἀτιμίας.
χαλκέοισι δ' ἐν ἔντεσι νικῶν δρόμον
ἔειπεν Ὑψιπυλείᾳ μετὰ στέφανον ἰών·
Οὗτος ἐγὼ ταχυτᾶτι· χεῖρες δὲ καὶ ἦτορ ἴσον.
φύονται δὲ καὶ νέοις ἐν ἀνδράσι
πολιαὶ θαμὰ καὶ παρὰ τὸν ἁλικίας ἐοικότα χρόνον.

EPODUS.

I. > ⁝ ⏑ – | – ⏑ | ⌞ | – ∧ ‖
⏑ – | – ⏑ | ⌞ | – ∧ ‖
⏑ ⁝ – ⏑ | – ⏑ | – ⏑ | – ∧ ‖
> ⁝ ⏑ – | ⏑ – | ⌞ | – ⏑ | – ∧]

II. ⏑ ⁝ – ⏑ | ⏑ – | ⌞ | –, ⏑ ‖ – ⏑ | ⏑ ⏑ – | – ∧ ‖
⏑ – | ⏑ – | – ⏑ | ⌞ ‖ ⏑ – | ⏑ – | – ∧]

III. ⏑ ⁝ ⌞ | – ⏑ | – ⏑ | – ⏑ | – ⏑ | – ∧ ‖
ω ⁝ ⏑ – | ⌞ ‖ ⏑ ⏑ – | ⏑ – | – ⏑ | – ⏑ | – ⏑ | – ∧]

I. 4.4.4.5. II. 4 3.4 3. III. 6.2 6.

NYMPH KAMARINA ON SWAN. (Coin of Kamarina.)

ΟΛΥΜΠΙΟΝΙΚΑΙ Ε'

ΨΑΥΜΙΔΙ ΚΑΜΑΡΙΝΑΙΩι

ΑΠΗΝΗι.

Στρ. α'.

Ὑψηλᾶν ἀρετᾶν καὶ στεφάνων ἄωτον γλυκὺν
τῶν Οὐλυμπία, Ὠκεανοῦ θύγατερ, καρδίᾳ γελανεῖ
ἀκαμαντόποδός τ' ἀπήνας δέκευ Ψαύμιός τε δῶρα·

Ἀντ. α'.

ὃς τὰν σὰν πόλιν αὔξων, Καμάρινα, λαοτρόφον
βωμοὺς ἐξ διδύμους ἐγέραιρεν ἑορταῖς θεῶν μεγίσταις
ὑπὸ βουθυσίαις ἀέθλων τε πεμπταμέροις ἀμίλλαις,

Ἐπ. α'.

ἵπποις ἡμιόνοις τε μοναμπυκίᾳ τε. τὶν δὲ κῦδος
ἄβρὸν
νικάσαις ἀνέθηκε, καὶ ὃν πατέρ' Ἄκρων' ἐκάρυξε καὶ
τὰν νέοικον ἔδραν.

STROPHAE.

I. $-> \; |\sim\sim|\; \llcorner .\; \|\sim\sim|-.\sim.\|\; \llcorner\; |-\sim|-\wedge\|$

II. $-> \; |\sim\sim|\sim\sim|\sim\sim|\; \llcorner .\; \|-\sim|-\sim|\; \llcorner\; |-\wedge\|$
$\omega : \sim\sim|-\sim|\; \llcorner\; |-\sim|\; \llcorner .\; \|-\sim|-\sim|\; \llcorner\; |-\wedge\|$

I. 3 2 3. II. 5 4 . 5 4.

EPODI.

$-> |\sim\sim|\sim\sim|\sim\sim|-\sim.\|-\sim|-\sim|\; \llcorner\; |-\wedge\|$
$-> |\sim\sim|\sim\sim|\sim\sim|\; \llcorner\; \|-\sim|\; \llcorner\; |-\sim|\; \llcorner\; \|-\sim|-\sim|\llcorner|-\wedge\|$

5 4 . 5 4 4.

Στρ. β'.

ἵκων δ' Οἰνομάου καὶ Πέλοπος παρ' εὐηράτων
στᾳθμῶν, ὦ πολιάοχε Παλλάς, ἀείδει μὲν ἄλσος ἀγνὸν
τὸ τεόν, ποταμόν τε Ὦανιν, ἐγχωρίαν τε λίμναν,

Ἀντ. β'.

καὶ σεμνοὺς ὀχετούς, Ἵππαρις οἷσιν ἄρδει στρατόν,
κολλᾶ τε σταδίων θαλάμων ταχέως ὑψίγυιον ἄλσος,
ὑπ' ἀμαχανίας ἄγων ἐς φάος τόνδε δᾶμον ἀστῶν

Ἐπ. β'.

αἰεὶ δ' ἀμφ' ἀρεταῖσι πόνος δαπάνα τε μάρναται πρὸς ἔργον
κινδύνῳ κεκαλυμμένον· ἠὺ δ' ἔχοντες σοφοὶ καὶ πολίταις ἔδοξαν ἔμμεν.

Στρ. γ'.

Σωτὴρ ὑψινεφὲς Ζεῦ, Κρονίου τε ναίων λόφον
τιμῶν τ' Ἀλφεὸν εὐρὺ ῥέοντα Διάδιόν τε σεμνὸν ἄντρον,
ἱκέτας σέθεν ἔρχομαι Λυδίοις ἀπύων ἐν αὐλοῖς,

Ἀντ. γ'.

αἰτήσων πόλιν εὐανορίαισι τάνδε κλυταῖς
δαιδάλλειν, σέ τ', Ὀλυμπιόνικε, Ποσειδανίαισιν ἵπποις
ἐπιτερπόμενον φέρειν γῆρας εὔθυμον ἐς τελευτάν,

Ἐπ. γ'.

υἱῶν, Ψαῦμι, παρισταμένων. ὑγίεντα δ' εἴ τις ὄλβον
ἄρδει, ἐξαρκέων κτεάτεσσι καὶ εὐλογίαν προστιθείς, μὴ ματεύσῃ θεὸς γενέσθαι.

ΟΛΥΜΠΙΟΝΙΚΑΙ ς'

ΑΓΗΣΙΑι ΣΥΡΑΚΟΣΙΩι

ΑΠΗΝΗι.

Στρ. α'.

Χρυσέας ὑποστάσαντες εὐτειχεῖ προθύρῳ θαλάμου
κίονας, ὡς ὅτε θαητὸν μέγαρον,
πάξομεν· ἀρχομένου δ' ἔργου πρόσωπον
χρὴ θέμεν τηλαυγές. εἰ δ' εἴη μὲν Ὀλυμπιονίκας,
βωμῷ τε μαντείῳ ταμίας Διὸς ἐν Πίσᾳ,
συνοικιστήρ τε τᾶν κλεινᾶν Συρακοσσᾶν, τίνα κεν φύγοι
ὕμνον
κεῖνος ἀνήρ, ἐπικύρσαις ἀφθόνων ἀστῶν ἐν ἱμερταῖς
ἀοιδαῖς;

Ἀντ. α'.

ἵστω γὰρ ἐν τούτῳ πεδίλῳ δαιμόνιον πόδ' ἔχων
Σωστράτου υἱός. ἀκίνδυνοι δ' ἀρεταὶ
οὔτε παρ' ἀνδράσιν οὔτ' ἐν ναυσὶ κοίλαις

STROPHAE.

I. — ⁝ ⏑ – | – – | ⏑ – | – – • ‖ – ⏑ ⏑ | – ⏑ ⏑ | – ¯/∧ ‖
– ⏑ ⏑ | – ⏑ ⏑ | – – | – ⏑ ⏑ | – ¯/∧ ‖
– ⏑ ⏑ | – ⏑ ⏑ | – – | ⏑ – | – – ‖
⏑ – | – – | ⏑ – | – – ‖ – ⏑ ⏑ | – ⏑ ⏑ | – –]

II. — ⁝ ⏑ – | – • – ‖ – ⏑ ⏑ | – ⏑ ⏑ ‖ ⏑ – | – ¯/∧]

III. ⏑ ⁝ ⊔ | ⊔ | ⏑ – | – • – ‖ ⏑ – | – • – ‖ – ⏑ ⏑ | – ⏑ ⏑ |
– – ‖
– ⏑ ⏑ | – ⏑ ⏑ | – – ‖ ⏑ – | – • – ‖ ⏑ – | – – | ⏑ – |
– –]

I. 4 3. 5. 5. 4 3. II. 2 2 2. III. 4 2 3. 3 2 4.

τίμιαι· πολλοὶ δὲ μέμνανται, καλὸν εἴ τι πο͝αθῇ.
Ἀγησία, τὶν δ' αἶνος ἑτοῖμος, ὃν ἐν δίκᾳ
ἀπὸ γλώσσας Ἄδραστος μάντιν Οἰκλείδαν ποτ' ἐς
Ἀμφιάρηον
φθέγξατ', ἐπεὶ κατὰ γαῖ' αὐτόν τέ νιν καὶ φαιδίμας
ἵππους ἔμαρψεν.

Ἐπ. α'.

ἑπτὰ δ' ἔπειτα πυρᾶν νεκρῶν τελεσθέντων Ταλαϊονίδας
εἶπεν ἐν Θήβαισι τοιοῦτόν τι Ϝέπος· Ποθέῳ στρατιᾶς
ὀφθαλμὸν ἐμᾶς,
ἀμφότερον μάντιν τ' ἀγαθὸν καὶ δουρὶ μάρνασθαι. τὸ
καὶ
ἀνδρὶ κώμου δεσπότᾳ πάρεστι Συρακοσίῳ.
ὄφρα δύσηρις ἐὼν οὔτ' ὢν φιλόνεικος ἄγαν,
καὶ μέγαν ὅρκον ὁμόσσαις τοῦτό γέ Ϝοι σαφέως
μαρτυρήσω· μελίφθογγοι δ' ἐπιτρέψοντι Μοῖσαι.

Στρ. β'.

Ὦ Φίντις, ἀλλὰ ζεῦξον ἤδη μοι σθένος ἡμιόνων,
ἆ τάχος, ὄφρα κελεύθῳ τ' ἐν καθαρᾷ
βάσομεν ὄκχον, ἵκωμαί τε πρὸς ἀνδρῶν
καὶ γένος· κεῖναι γὰρ ἐξ ἀλλᾶν ὁδὸν ἀγεμονεῦσαι

Epodi.

I. – ⏑ ⏑ | – ⏑ ⏑ | – • – ‖ ⏑ ⏑ | – • – ‖ – ⏑ ⏑ | – ⏑ ⏑ | – ⏑]
II. ⏑ ⏑ | – – | ⏑ ⏑ | – – ‖ – ⏑ ⏑ | –, ⏑ ⏑ ‖ – ⏑ ⏑ | – – |
– ⏑ ⏑ | – ⏑]
III. – ⏑ ⏑ | – – | – ⏑ ⏑ | – • – • ‖ ⏑ ⏑ | – – | ⏑ ⏑ | – ⏑ ‖
⏑ ⏑ | – – | ⏑ ⏑ | –, ⏑ ‖ – ⏑ ⏑ | – ⏑ ⏑ | – ⏑]
IV. – ⏑ ⏑ | – ⏑ ⏑ | – • – ‖ – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ‖
– ⏑ ⏑ | – ⏑ ⏑ | – – • ‖ – ⏑ ⏑ | – ⏑ ⏑ | – ⏑]
V. ⏑ ⏑ | ⏑ | ⏑ ⏑ | – • – ‖ ⏑ ⏑ | – – | ⏑ ⏑ | – –]

I. 3 2 3. II. 4 2 4. III. 4 4. 4 3. ἐπ. IV. 3 3. 3 3. V. 4 4.

ταύταν ἐπίστανται, στεφάνους ἐν Ὀλυμπίᾳ
ἐπεὶ δέξαντο· χρὴ τοίνυν πύλας ὕμνων ἀναπετάσαι
αὐταῖς·
πρὸς Πιτάναν δὲ παρ' Εὐρώτᾳ πόρον δεῖ σάμερον ἐλθεῖν
ἐν ὥρᾳ·

Ἀντ. β'.

ἅ τοι Ποσειδάωνι μιχθεῖσα Κρονίῳ λέγεται
παῖδα Φιόπλοκον Εὐάδναν τεκέμεν.
κρύψε δὲ παρθενίαν ὠδῖνα κόλποις·
κυρίῳ δ' ἐν μηνὶ πέμποισ' ἀμφιπόλους ἐκέλευσεν
ἥρωι πορσαίνειν δόμεν Εἰλατίδᾳ βρέφος,
ὃς ἀνδρῶν Ἀρκάδων ἄνασσε Φαισάνᾳ λάχε τ' Ἀλφεὸν
οἰκεῖν·
ἔνθα τραφεῖσ' ὑπ' Ἀπόλλωνι γλυκείας πρῶτον ἔψαυσ'
Ἀφροδίτας.

Ἐπ. β'.

οὐδ' ἔλαθ' Αἴπυτον ἐν παντὶ χρόνῳ κλέπτοισα θεοῖο
γόνον·
ἀλλ' ὁ μὲν Πυθῶνάδ', ἐν θυμῷ πιέσαις χόλον οὐ φατὸν
ὀξείᾳ μελέτᾳ,
ᾤχετ' ἰὼν μαντευσόμενος ταύτας περ' ἀτλάτου πάθας.
ᾇ δὲ φοινικόκροκον ζώναν καταθηκαμένα
κἀλπιδά τ' ἀργυρέαν, λόχμας ὑπὸ κυανέας
τίκτε θεόφρονα κοῦρον. τᾷ μὲν ὁ Χρυσοκόμας
πραΰμητίν τ' Ἐλείθυιαν παρέστασέν τε Μοίρας·

Στρ. γ'.

ἦλθεν δ' ὑπὸ σπλάγχνων ὑπ' ὠδίνος τ' ἐρατᾶς Ἴαμος
ἐς φάος αὐτίκα. τὸν μὲν κυιζομένα
λεῖπε χαμαί· δύο δὲ γλαυκῶπες αὐτὸν
δαιμόνων βουλαῖσιν ἐθρέψαντο δράκοντες ἀμεμφεῖ
ἰῷ μελισσᾶν καδόμενοι. βασιλεὺς δ' ἐπεὶ

πετραέσσας ἐλαύνων ἵκετ' ἐκ Πυθῶνος, ἅπαντας ἐν οἴκῳ
εἵρετο παῖδα, τὸν Εὐάδνα τέκοι· Φοίβου γὰρ αὐτὸν φᾶ γεγάκειν

Ἀντ. γ'.

πατρός, περὶ θνατῶν δ' ἔσεσθαι μάντιν ἐπιχθονίοις 85
ἔξοχον, οὐδέ ποτ' ἐκλείψειν γενεάν.
ὣς ἄρα μάνυε. τοὶ δ' οὔτ' ὢν ἀκοῦσαι
οὔτ' ἰδεῖν εὔχοντο πεμπταῖον γεγενημένον. ἀλλ' ἐν
κέκρυπτο γὰρ σχοίνῳ βατείᾳ τ' ἐν ἀπειράτῳ, 90
ἴων ξανθαῖσι καὶ παμπορφύροις ἀκτῖσι βεβρεγμένος
ἄβρὸν σῶμα· τὸ καὶ κατεφάμιξεν καλεῖσθαί νιν χρόνῳ σύμπαντι μάτηρ

Ἐπ. γ'.

τοῦτ' ὄνυμ' ἀθάνατον. τερπνᾶς δ' ἐπεὶ χρυσοστεφάνοιο λάβεν 95
καρπὸν Ἥβας, Ἀλφεῷ μέσσῳ καταβὰς ἐκάλεσσε Ποσειδᾶν' εὐρυβίαν,
ὃν πρόγονον, καὶ τοξοφόρον Δάλου θεοδμάτας σκοπόν, 100
αἰτέων λαοτρόφον τιμάν τιν' ἐᾷ κεφαλᾷ,
νυκτὸς ὑπαίθριος. ἀντεφθέγξατο δ' ἀρτιεπὴς 105
πατρία ὄσσα, μετάλλασέν τέ νιν· Ὄρσο, τέκος,
δεῦρο πάγκοινον ἐς χῶραν ἵμεν φάμας ὄπισθεν.

Στρ. δ'.

ἵκοντο δ' ὑψηλοῖο πέτραν ἁλίβατον Κρονίου. 110
ἔνθα Foι ὤπασε θησαυρὸν δίδυμον
μαντοσύνας, τόκα μὲν φωνᾶν ἀκούειν
ψευδέων ἄγνωστον, εὖτ' ἂν δὲ θρασυμάχανος ἐλθὼν
Ἡρακλέης, σεμνὸν θάλος Ἀλκαϊδᾶν, πατρὶ 115
ἑορτάν τε κτίσῃ πλειστόμβροτον τεθμόν τε μέγιστον
ἀέθλων,

Ζηνὸς ἐπ' ἀκροτάτῳ βωμῷ τότ' αὖ χρηστήριον θέσθαι κέλευσεν.

Ἀντ. δ'.

ἐξ οὗ πολύκλειτον καθ' Ἕλλανας γένος Ἰαμιδᾶν. 120
ὄλβος ἅμ' ἔσπετο· τιμῶντες δ' ἀρετὰς
ἐς φανερὰν ὁδὸν ἔρχονται. τεκμαίρει
χρῆμ' ἕκαστον· μῶμος ἐξ ἄλλων κρέμαται φθονεόντων 125
τοῖς, οἷς ποτε πρώτοις περὶ δωδέκατον δρόμον
ἐλαυνόντεσσιν αἰδοία ποτιστάξῃ Χάρις εὐκλέα μόρφᾶν.
εἰ δ' ἐτύμως ὑπὸ Κυλλάνας ὄρους, Ἀγησία, μάτρῳες
ἄνδρες 130

Ἐπ. δ'.

ναιετάοντες ἐδώρησαν θεῶν κάρυκα λιταῖς θυσίαις
πολλὰ δὴ πολλαῖσιν Ἑρμᾶν εὐσεβέως, ὃς ἀγῶνας ἔχει
μοῖράν τ' ἀέθλων 135
Ἀρκαδίαν τ' εὐάνορα τιμᾷ· κεῖνος, ὦ παῖ Σωστράτου,
σὺν βαρυγδούπῳ πατρὶ κραίνει σέθεν εὐτυχίαν.
δόξαν ἔχω τιν' ἐπὶ γλώσσᾳ ἀκόνας λιγυρᾶς, 140
ἅ μ' ἐθέλοντα προσέρπει καλλιρόοισι πνοαῖς·
ματρομάτωρ ἐμὰ Στυμφαλίς, εὐανθὴς Μετώπα,

Στρ. ϵ'.

πλάξιππον ἃ Θήβαν ἔτικτεν, τᾶς ἐρατεινὸν ὕδωρ
πίομαι, ἀνδράσιν αἰχματαῖσι πλέκων 146
ποικίλον ὕμνον. ὄτρυνον νῦν ἑταίρους,
Αἰνέα, πρῶτον μὲν Ἥραν Παρθενίαν κελαδῆσαι, 150
γνῶναί τ' ἔπειτ', ἀρχαῖον ὄνειδος ἀλαθέσιν
λόγοις εἰ φεύγομεν, Βοιωτίαν ὗν. ἐσσὶ γὰρ ἄγγελος ὀρθός,
ἠυκόμων σκυτάλα Μοισᾶν, γλυκὺς κρατὴρ ἀγαφθέγκτων
ἀοιδᾶν· 155

Ἀντ. ε'.

εἰπὸν δὲ μεμνᾶσθαι Συρακοσσᾶν τε καὶ Ὀρτυγίας·
τὰν Ἱέρων καθαρῷ σκάπτῳ διέπων,
ἄρτια μηδόμενος, φοινικόπεζαν
ἀμφέπει Δάματρα, λευκίππου τε θυγατρὸς ἑορτάν,
καὶ Ζηνὸς Αἰτναίου κράτος. ἀδύλογοι δέ νιν
λύραι μολπαί τε γινώσκοντι. μὴ θρασσοι χρόνος ὄλβον
ἐφέρπων.
σὺν δὲ φιλοφροσύναις εὐηράτοις Ἀγησία δέξαιτο κῶμον

Ἐπ. ε'.

οἴκοθεν οἴκαδ' ἀπὸ Στυμφαλίων τειχέων ποτινισόμενον,
ματέρ' εὐμήλοιο λείποντ' Ἀρκαδίας. ἀγαθαὶ δὲ πέλοντ'
ἐν χειμερίᾳ
νυκτὶ θοᾶς ἐκ ναὸς ἀπεσκίμφθαι δύ' ἄγκυραι. θεὸς
τῶνδε κείνων τε κλυτὰν αἶσαν παρέχοι φιλέων.
δέσποτα ποντόμεδον, εὐθὺν δὲ πλόον καμάτων
ἐκτὸς ἐόντα δίδοι, χρυσαλακάτοιο πόσις
Ἀμφιτρίτας, ἐμῶν δ' ὕμνων ἄεξ' εὐτερπὲς ἄνθος.

ARTEMIS.
Coin of Stymphalos.

ΔΙΑΓΟΡΑι ΡΟΔΙΩι

ΠΥΚΤΗι.

Στρ. α'.

Φιάλαν ὡς εἴ τις ἀφνειᾶς ἀπὸ χειρὸς ἑλὼν
ἔνδον ἀμπέλου καχλάζοισαν δρόσῳ
δωρήσεται
νεανίᾳ γαμβρῷ προπίνων οἴκοθεν οἴκαδε πάγχρυσον
κορυφὰν κτεάνων
συμποσίου τε χάριν καὶ δόξ᾽ τε τιμάσαις ἑόν, ἢν δὲ φίλων
παρεόντων θῆκέ νιν ζαλωτὸν ὁμόφρονος εὐνᾶς·

Ἀντ. α'.

καὶ ἐγὼ νέκταρ χυτόν, Μοισᾶν δόσιν, ἀεθλοφόροις
ἀνδράσιν πέμπων, γλυκὺν καρπὸν φρενός,
ἱλάσκομαι
Ὀλυμπίᾳ Πυθοῖ τε νικώντεσσιν. ὁ δ᾽ ὄλβιος, ὃν φᾶμαι
κατέχοντ᾽ ἀγαθαί.

STROPHAE.

I. ⏑⏑ : — — | ⏑ ⏑ | — • — ‖ — ⏑⏑ | — ⏑⏑ | — ¯/∧]

II. ⏑ ⏑ | — ≥ ‖ ⏑ ⏑ | — — | ⏑ ⏑ | — ¯/∧ ‖
— : ⏑ ⏑ | — ¯/∧]

{III. IV.} ≥ : ⏑ ⏑ | — • — ‖ ⏑ ⏑ | — — •] — ⏑⏑ | — ⏑⏑ | — • — ‖ — ⏑⏑ |
— ⏑⏑ | — ¯/∧]

5. V. — ⏑⏑ | — ⏑⏑ | — • — ‖ ⏑ ⏑ | — — ‖ — ⏑⏑ | — ⏑⏑ | — ¯/∧]

VI. ⏑⏑ : — — | ⏑ ⏑ | — — • ‖ — ⏑⏑ | — ⏑⏑ | — —]

I. 3 3. II. 2 4 . 2. III. 2 2. IV. 3 3. V. 3 2 3. VI. 3 3.

ἄλλοτε δ' ἄλλον ἐποπτεύει Χάρις ζωθάλμιος ἁδυμελεῖ
θάμα μὲν φόρμιγγι παμφώνοισί τ' ἐν ἔντεσιν αὐλῶν.

καί νυν ὑπ' ἀμφοτέρων σὺν Διαγόρᾳ κατέβαν, τὰν πρωτίαν
ὑμνέων παῖδ' Ἀφροδίτας Ἀελίοιό τε νύμφαν, Ῥόδον,
εὐθυμάχαν ὄφρα πελώριον ἄνδρα παρ' Ἀλφειῷ στεφανωσάμενον
αἰνέσω πυγμᾶς ἄποινα
καὶ παρὰ Κασταλίᾳ, πατέρα τε Δαμάγητον ἀδόντα Δίκᾳ,
Ἀσίας εὐρυχόρου τρίπολιν νᾶσον πέλας
ἐμβόλῳ ναίοντας Ἀργείᾳ σὺν αἰχμᾷ.

Στρ. β'.

ἐθελήσω τοῖσιν ἐξ ἀρχᾶς ἀπὸ Τλαπολέμου
ξυνὸν ἀγγέλλων διορθῶσαι λόγον, Ἡρακλέος
εὐρυσθενεῖ γέννᾳ. τὸ μὲν γὰρ πατρόθεν ἐκ Διὸς εὔχονται· τὸ δ' Ἀμυντορίδαι
ματρόθεν Ἀστυδαμείας· ἀμφὶ δ' ἀνθρώπων φρασὶν
ἀμπλακίαι ἀναρίθμητοι κρέμανται· τοῦτο δ' ἀμάχανον εὑρεῖν,

EPODI.

I. — ⏑ ⏑ | — ⏑ ⏑ | — • — ‖ — ⏑ ⏑ | — ⏑ ⏑ | — • — ‖ ⏑ ⏑ | — ⏑ ‖

II. ⏑ ⏑ | — — | ⏑ ⏑ | — — • ‖ — ⏑ ⏑ | — ⏑ ⏑ | ⏑ ‖ ⏑ ⏑ | — ⏑ ‖
— ⏑ ⏑ | ⏑ • ‖ ⏑ ⏑ > | — ⏑ ⏑ | — ⏑ ⏑ | — • — ‖ — ⏑ ⏑ | — ⏑ ⏑ | — ⏑ ‖
⏑ ⏑ | — — | ⏑ ⏑ | — — ‖

5. III. — ⏑ ⏑ | — ⏑ ⏑ | — • > ‖ ⏑ ⏑ > | — — ‖ — ⏑ ⏑ | — ⏑ ⏑ | — ⏑ ‖

IV. ⏑ ⏑ ⁝ ⏑ | — ⏑ ⏑ | — ⏑ ⏑ | — • — ‖ ⏑ ⏑ | — ⏑ ‖
⏑ ⏑ | — — | ⏑ ⏑ | — — ‖ ⏑ ⏑ | — — ‖

I. 3 3 2. II. 4 3 2. 2 4 3. 4. III. 3 2 3. IV. 4 2. 4 2.

Ἀντ. β'.

ὅ τι νῦν ἐν καὶ τελευτᾷ φέρτατον ἀνδρὶ τυχεῖν.
καὶ γὰρ Ἀλκμήνας κασίγνητον νόθον
σκάπτῳ θενὼν
σκληρᾶς ἐλαίας ἔκτανεν Τίρυνθι Λικύμνιον ἐλθόντ' ἐκ
θαλάμων Μιδέας
τᾶσδέ ποτε χθονὸς οἰκιστῆρ χολωθείς. αἱ δὲ φρενῶν
ταραχαὶ
παρέπλαγξαν καὶ σοφόν. μαντεύσατο δ' ἐς θεὸν ἐλθών.

Ἐπ. β'.

τῷ μὲν ὁ Χρυσοκόμας εὐώδεος ἐξ ἀδύτου ναῶν πλόον
εἶπε Λερναίας ἀπ' ἀκτᾶς εὐθὺν ἐς ἀμφιθάλασσον νο-
μόν,
ἔνθα ποτὲ βρέχε θεῶν βασιλεὺς ὁ μέγας χρυσέαις νιφά-
δεσσι πόλιν,
ἀνίχ' Ἀφαίστου τέχναισιν
χαλκελάτῳ πελέκει πατέρος Ἀθαναίᾳ κορυφὰν κατ'
ἄκραν
ἀνορούσαισ' ἀλάλαξεν ὑπερμάκει βοᾷ·
Οὐρανὸς δ' ἔφριξέ νιν καὶ Γαῖα μάτηρ.

Στρ. γ'.

τότε καὶ φαυσίμβροτος δαίμων Ὑπεριονίδας
μέλλον ἔντειλεν φυλάξασθαι χρέος
παισὶν φίλοις,
ὡς ἂν θεᾷ πρῶτοι κτίσαιεν βωμὸν ἐναργέα, καὶ σεμνὰν
θυσίαν θέμενοι
πατρί τε θυμὸν ἰάναιεν κόρᾳ τ' ἐγχειβρόμῳ. ἐν δ'
ἀρετὰν
ἔβαλεν καὶ χάρματ' ἀνθρώποισι Προμαθέος Αἰδώς·

Ἀντ. γ'.

ἐπὶ μὰν βαίνει τι καὶ λάθᾳ ἀτέκμαρτα νέφος,
καὶ παρέλκει πραγμάτων ὀρθὰν ὁδὸν

ἔξω φρενῶν.
καὶ τοὶ γὰρ αἰθοίσας ἔχοντες σπέρμ' ἀνέβαν φλογὸς
οὔ· τεῦξαν δ' ἀπύροις ἱεροῖς
ἄλσος ἐν ἀκροπόλει. κείνοις ὁ μὲν ξανθὰν ἀγαγὼν
νεφέλαν
πολὺν ὗσε χρυσόν· αὐτὰ δέ σφισιν ὤπασε τέχναν

Ἐπ. γ'.

πᾶσαν ἐπιχθονίων Γλαυκῶπις ἀριστοπόνοις χερσὶ κρατεῖν.
ἔργα δὲ ζωοῖσιν ἑρπόντεσσί θ' ὁμοῖα κέλευθοι φέρον.
ἦν δὲ κλέος βαθύ. δαέντι δὲ καὶ σοφία μείζων ἄδολος
τελέθει.
φαντὶ δ' ἀνθρώπων παλαιαὶ
ῥῆσιες οὔπω, ὅτε χθόνα δατέοντο Ζεύς τε καὶ ἀθάνατοι,
φανερὰν ἐν πελάγει Ῥόδον ἔμμεν ποντίῳ,
ἁλμυροῖς δ' ἐν βένθεσιν νᾶσον κεκρύφθαι

Στρ. δ'.

ἀπεόντος δ' οὔτις ἔνδειξεν λάχος Ἀελίου·
καί ῥά νιν χώρας ἀκλάρωτον λίπον,
ἀγνὸν θεόν.
μνασθέντι δὲ Ζεὺς ἄμπαλον μέλλεν θέμεν. ἀλλά νιν
οὐκ εἴασεν, ἐπεὶ πόλιας
εἶπέ τιν' αὐτὸς ὁρᾶν ἔνδον θαλάσσας αὐξομέναν πεδόθεν
πολύβοσκον γαῖαν ἀνθρώποισι καὶ εὔφρονα μήλοις.

Ἀντ. δ'.

ἐκέλευσεν δ' αὐτίκα χρυσαμπύκα μὲν Λάχεσιν
χεῖρας ἀντεῖναι, θεῶν δ' ὅρκον μέγαν
μὴ παρφάμεν,
ἀλλὰ Κρόνου σὺν παιδὶ νεῦσαι, φαεννὸν ἐς αἰθέρα νιν
πεμφθεῖσαν· ἑᾷ κεφαλᾷ
ἐξοπίσω γέρας ἔσσεσθαι. τελεύταθεν δὲ λόγων κορυφαὶ
ἐν ἀληθείᾳ πετοῖσαι. βλάστε μὲν ἐξ ἁλὸς ὑγρᾶς

'Επ. δ'.

νᾶσος, ἔχει τέ νιν ὀξειᾶν ὁ γενέθλιος ἀκτίνων πατήρ,
πῦρ πνεόντων ἀρχὸς ἵππων· ἔνθα Ῥόδῳ ποτὲ μιχθεὶς
τέκεν
ἑπτὰ σοφώτατα νοήματ' ἐπὶ προτέρων ἀνδρῶν παρα-
δεξαμένους
παῖδας, ὧν εἷς μὲν Κάμιρον
πρεσβύτατόν τε Ἰάλυσον ἔτεκεν Λίνδον τ'. ἀπάτερθε
δ' ἔχον,
διὰ γαῖαν τρίχα δασσάμενοι πατρῴαν,
ἀστέων μοῖραν, κέκληνται δέ σφιν ἕδραι.

Στρ. ε'.

τόθι λύτρον συμφορᾶς οἰκτρᾶς γλυκὺ Τλαπολέμῳ
ἵσταται Τιρυνθίων ἀρχαγέτᾳ,
ὥσπερ θεῷ,
μήλων τε κνισάεσσα πομπὰ καὶ κρίσις ἀμφ' ἀέθλοις.
τῶν ἄνθεσι Διαγόρας
ἐστεφανώσατο δίς, κλεινᾷ τ' ἐν Ἰσθμῷ τετράκις εὐτυ-
χέων,
Νεμέᾳ τ' ἄλλαν ἐπ' ἄλλᾳ, καὶ κραναοῖς ἐν Ἀθάναις.

'Αντ. ε'.

ὅ τ' ἐν Ἄργει χαλκὸς ἔγνω νιν, τά τ' ἐν Ἀρκαδίᾳ
ἔργα καὶ Θήβαις, ἀγῶνές τ' ἔννομοι
Βοιωτίων,
Πέλλανά τ' Αἰγίνᾳ τε νικῶνθ' ἑξάκις· ἐν Μεγάροισίν τ'
οὐχ ἕτερον λιθίνα
ψᾶφος ἔχει λόγον. ἀλλ' ὦ Ζεῦ πάτερ, νώτοισιν Ἀτα-
βυρίου
μεδέων, τίμα μὲν ὕμνου τεθμὸν Ὀλυμπιονίκαν,

'Επ. ε'.

ἄνδρα τε πὺξ ἀρετὰν εὑρόντα, δίδοι τέ Foι αἰδοίαν
χάριν

καὶ ποτ' ἀστῶν καὶ ποτὶ ξείνων· ἐπεὶ ὕβριος ἐχθρὰν
ὁδὸν
εὐθυπορεῖ, σάφα δαεὶς ἅ τε Ϝοι πατέρων ὀρθαὶ φρένες ἐξ ἀγαθῶν
ἔχρεον. μὴ κρύπτε κοινὸν
σπέρμ' ἀπὸ Καλλιάνακτος· Ἐρατιδᾶν τοι σὺν χαρίτεσσιν ἔχει
θαλίας καὶ πόλις· ἐν δὲ μιᾷ μοίρᾳ χρόνου
ἄλλοτ' ἀλλοῖαι διαθύσσοισιν αὖραι.

APOLLON.
Coin of Rhodes.

ΟΛΥΜΠΙΟΝΙΚΑΙ Η΄

ΑΛΚΙΜΕΔΟΝΤΙ ΑΙΓΙΝΗΤΗι

ΠΑΙΔΙ ΠΑΛΑΙΣΤΗι.

Στρ. α΄.

Μᾶτερ ὦ χρυσοστεφάνων ἀέθλων Οὐλυμπία,
δέσποιν' ἀλαθείας· ἵνα μάντιες ἄνδρες
ἐμπύροις τεκμαιρόμενοι παραπειρῶνται Διὸς ἀργικεραύ-
νου,
εἴ τιν' ἔχει λόγον ἀνθρώπων πέρι
μαιομένων μεγάλαν
ἀρετὰν θυμῷ λαβεῖν,
τῶν δὲ μόχθων ἀμπνοάν·

Ἀντ. α΄.

ἄνεται δὲ πρὸς χάριν εὐσεβείας ἀνδρῶν λιταῖς.
ἀλλ' ὦ Πίσας εὔδενδρον ἐπ' Ἀλφεῷ ἄλσος,
τόνδε κῶμον καὶ στεφαναφορίαν δέξαι. μέγα τοι κλέος
αἰεί,

STROPHAE.

I. ⏑– | –– | –⏑⏑|–⏑⏑| –•– ‖ ⏑– | –⏑ ‖
–⁝⏑– | –– |–⏑⏑|–⏑⏑| ––]

II. ⏑– |–•–‖–⏑⏑|–⏑⏑|–•–•‖–⏑⏑|–⏑⏑|––‖
–⏑⏑ |–⏑⏑| –– ‖ ⏑– | –⏑]

III. –⏑⏑ |–⏑⏑| –⏑ ‖
⏑⏑⁝––| ⏑– | –⏑ ‖
⏑– | –– | ⏑– | –⏑]

I. 5 2. 5. II. 2 3 3. 3 2. III. 3. 3. 4.

ᾧτινι σὸν γέρας ἔσπητ' ἀγλαόν.
ἄλλα δ' ἐπ' ἄλλον ἔβαν
ἀγαθῶν, πολλαὶ δ' ὁδοὶ
σὺν θεοῖς εὐπραγίας·

Ἐπ. α'.

Τιμόσθενες, ὕμμε δ' ἐκλάρωσεν πότμος
Ζηνὶ γενεθλίῳ· ὃς σὲ μὲν Νεμέᾳ πρόφατον,
Ἀλκιμέδοντα δὲ παρ Κρόνου λόφῳ
θῆκεν Ὀλυμπιονίκαν.
ἦν δ' ἐσορᾶν καλός, ἔργῳ τ' οὐ κατὰ Ϝεῖδος ἐλέγχων
ἐξένεπε κρατέων πάλᾳ δολιχήρετμον Αἴγιναν πάτραν·
ἔνθα Σώτειρα Διὸς ξενίου
πάρεδρος ἀσκεῖται Θέμις

Στρ. β'.

ἔξοχ' ἀνθρώπων. ὅθι γὰρ πολὺ καὶ πολλᾷ ῥέπῃ,
ὀρθᾷ διακρίνειν φρενὶ μὴ παρὰ καιρόν,
δυσπαλές, τεθμὸς δέ τις ἀθανάτων καὶ τᾶνδ' ἁλιερκέα
χώραν
παντοδαποῖσιν ὑπέστασε ξένοις
κίονα δαιμονίαν·
ὁ δ' ἐπαντέλλων χρόνος
τοῦτο πράσσων μὴ κάμοι·

Epodi.

I. – ⏑ ⏑ – | ⏑ ⏑ – | – – | ⏑ ⏑ | – ⏑ ‖
– ⏑ ⏑ | – ⏑ ⏑ | – ⏑ | – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ‖
– ⏑ ⏑ | – ⏑ ⏑ | – ⏑ | ⏑ ⏑ | – ⏑ ‖
– ⏑ ⏑ | – ⏑ ⏑ | – –]

II. – ⏑ ⏑ | – ⏑ ⏑ | – – ‖ – ⏑ ⏑ | – ⏑ ⏑ | – – ‖
– ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ‖ – ⏑ ⏑ | – ⏑ ⏑ | – > ‖ ⏑ ⏑ | – ⏑]

III. ⏑ ⏑ | ⏑ ‖ – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ‖
⏑ | ⏑ ⏑ | – – ‖ ⏑ ⏑ | – ⏑]

I. 5.33.5.3. II. 33.332. III. 23.22.

Ἀντ. β'.

Δωριεῖ λαῷ ταμιευομέναν ἐξ Αἰακοῦ· 40
τὸν παῖς ὁ Λατοῦς εὐρυμέδων τε Ποσειδᾶν,
Ἰλίῳ μέλλοντες ἐπὶ στέφανον τεῦξαι, καλέσαντο συνεργὸν
τείχεος, ἦν ὅτι νιν πεπρωμένον
ὀρνυμένων πολέμων 45
πτολιπόρθοις ἐν μάχαις
λάβρον ἀμπνεῦσαι καπνόν.

Ἐπ. β'.

γλαυκοὶ δὲ δράκοντες, ἐπεὶ κτίσθη νέον,
πύργον ἐσαλλόμενοι τρεῖς, οἱ δύο μὲν κάπετον, 50
αὐθι δ' ἀτυζομένω ψυχὰς βάλον·
εἷς δ' ἐσόρουσε βοάσαις.
ἔννεπε δ' ἀντίον ὁρμαίνων τέρας εὐθὺς Ἀπόλλων·
Πέργαμος ἀμφὶ τεαῖς, ἥρως, χερὸς ἐργασίαις ἁλίσκεται·
ὡς ἐμοὶ φάσμα λέγει Κρονίδα 57
πεμφθὲν βαρυγδούπου Διός·

Στρ. γ'.

οὐκ ἄτερ παίδων σέθεν, ἀλλ' ἅμα πρώτοις ἄρξεται 60
καὶ τετράτοις. ὣς ἆρα θεὸς σάφα Φείπαις
Ξάνθον ἤπειγ' ἢ καὶ Ἀμαζόνας εὐίππους καὶ ἐς Ἴστρον
ἐλαύνων.
Ὀρσοτρίαινα δ' ἐπ' Ἰσθμῷ ποντίᾳ
ἅρμα θοὸν τάνυεν, 65
ἀποπέμπων Αἰακὸν
δεῦρ' ἀν' ἵπποις χρυσέαις,

Ἀντ. γ'.

καὶ Κορίνθου δειράδ' ἐποψόμενος δαιτικλυτάν.
τερπνὸν δ' ἐν ἀνθρώποις ἴσον ἔσσεται οὐδέν. 70
εἰ δ' ἐγὼ Μελησία ἐξ ἀγενείων κῦδος ἀνέδραμον ὕμνῳ,
μὴ βαλέτω με λίθῳ τραχεῖ φθόνος·

καὶ Νεμέᾳ γὰρ ὁμῶς
ἐρέῳ ταύταν χάριν,
τᾶν δ' ἔπειτ' ἀνδρῶν μάχαν

Ἐπ. γ'.

ἐκ παγκρατίου. τὸ διδάξασθαί δέ τοι
εἰδότι ῥάτερον· ἄγνωμον δὲ τὸ μὴ προμαθεῖν·
κουφότεραι γὰρ ἀπειράτων φρένες.
κεῖνα δὲ κεῖνος ἂν εἴποι
ἔργα περαίτερον ἄλλων, τίς τρόπος ἄνδρα προβάσει
ἐξ ἱερῶν ἀέθλων μέλλοντα ποθειοτάταν δόξαν φέρειν.
νῦν μὲν αὐτῷ γέρας Ἀλκιμέδων
νίκαν τριακοστὰν ἑλών·

Στρ. δ'.

ὃς τύχᾳ μὲν δαίμονος, ἀνορέας δ' οὐκ ἀμπλακών
ἐν τέτρασιν παίδων ἀπεθήκατο γυίοις
νόστον ἔχθιστον καὶ ἀτιμοτέραν γλῶσσαν καὶ ἐπίκρυ-
φον οἶμον,
πατρὶ δὲ πατρὸς ἐνέπνευσεν μένος
γήραος ἀντίπαλον. μέσ᾽ ἀνθῶν δ᾽ ἀγαθῶν
Ἀίδᾳ τοι λάθεται
ἄρμενα πράξαις ἀνήρ.

Ἀντ. δ'.

ἀλλ' ἐμὲ χρὴ μναμοσύναν ἀνεγείροντα φράσαι
χειρῶν ἄωτον Βλεψιάδαις ἐπίνικον,
ἔκτος οἷς ἤδη στέφανος περίκειται φυλλοφόρων ἀπ'
ἀγώνων.
ἔστι δὲ καί τι θανόντεσσιν μέρος
κἀν νόμον ἐρδομένων·
κατακρύπτει δ' οὐ κόνις
συγγόνων κεδνὰν χάριν.

Ἐπ. δ'.

Ἑρμᾶ δὲ θυγατρὸς ἀκούσαις Ἰφίων
Ἀγγελίας, ἐνέποι κεν Καλλιμάχῳ λιπαρὸν
κόσμον Ὀλυμπία, ὅν σφι Ζεὺς γένει
ὤπασεν. ἐσλὰ δ' ἐπ' ἐσλοῖς
ἔργ' ἐθέλοι δόμεν, ὀξείας δὲ νόσους ἀπαλάλκοι.
εὔχομαι ἀμφὶ καλῶν μοίρᾳ Νέμεσιν διχόβουλον μὴ
θέμεν·
ἀλλ' ἀπήμαντον ἄγων βίοτον
αὐτούς τ' ἀέξοι καὶ πόλιν.

NYMPH OLYMPIA. EAGLE IN WREATH.

Coin of Elis.

ΟΛΥΜΠΙΟΝΙΚΑΙ Θ'

ΕΦΑΡΜΟΣΤΩι ΟΠΟΥΝΤΙΩι

ΠΑΛΑΙΣΤΗι.

Στρ. α'.

Τὸ μὲν Ἀρχιλόχου μέλος
φωνᾶεν Ὀλυμπίᾳ, καλλίνικος ὁ τριπλόος κεχλαδώς,
ἄρκεσε Κρόνιον παρ' ὄχθον ἁγεμονεῦσαι
κωμάζοντι φίλοις Ἐφαρμόστῳ σὺν ἑταίροις·
ἀλλὰ νῦν ἑκαταβόλων Μοισᾶν ἀπὸ τόξων
Δία τε φοινικοστερόπαν
σεμνόν τ' ἐπίνειμαι
ἀκρωτήριον Ἄλιδος
τοιοῖσδε βέλεσσιν,
τὸ δή ποτε Λυδὸς ἥρως Πέλοψ
ἐξάρατο κάλλιστον ἔδνον Ἱπποδαμείας·

STROPHAE.

I. ω ⁝ ⏑ – | – ⏑ | – ∧ ‖
⏑ ⁝ ⏑ – | – ⏑ | ⌊ | – • ⏑ ‖ ⏑ – | – ⏑ | – ⏑ | – ⏑]

II. – ⏑ | ⏑ – | – ⏑ | – • > • ‖ ⏑ – | – ⏑ ‖
– > | ⏑ – | – ⏑ | – • > • ‖ ⏑ – | – ⏑ ‖
– ⏑ | ⏑ – | – ⏑ | – • > ‖ ⏑ – | – ⏑]

III. ⏑ ⏑ ⏑ | – ⏑ | ⏑ – | – ∧ ‖
> ⁝ ⏑ – | – ⏑ ‖
– ⏑ | ⏑ – | – ⏑ | – ∧ ‖
> ⁝ ⏑ – | – ⏑]

IV. ⏑ ⁝ ⏑ – | – ⏑ | ⌊ | – ⏑ | – ∧ ‖
> ⁝ ⏑ – | ⌊ • ‖ – ⏑ | – ⏑ | ⏑ – | ⌊ | – ∧]

I. 3. 4 4. II. 4 2. 4 2. 4 2. III. 4. 2. 4. 2. IV. 5. 2 5.

'Αντ. α'.

πτερόεντα δ' ἴει γλυκὺν
Πυθῶνάδ' οἰστόν· οὔτοι χαμαιπετέων λόγων ἐφάψεαι
ἀνδρὸς ἀμφὶ παλαίσμασιν φόρμιγγ' ἐλελίζων
κλεινᾶς ἐξ 'Οπόεντος, αἰνήσαις ἐ καὶ υἱόν·
ἀν Θέμις θυγάτηρ τέ Ϝοι Σώτειρα λέλογχεν
μεγαλόδοξος Εὐνομία,
θάλλει δ' ἀρεταῖσιν
σόν τε, Κασταλία, πάρα
'Αλφεοῦ τε ῥέεθρον·
ὅθεν στεφάνων ἄωτοι κλυτὰν
Λοκρῶν ἐπαείροντι ματέρ' ἀγλαόδενδρον.

'Επ. α'.

ἐγὼ δέ τοι φίλαν πόλιν
μαλεραῖς ἐπιφλέγων ἀοιδαῖς,
καὶ ἀγάνορος ἵππου
θᾶσσον καὶ ναὸς ὑποπτέρου παντᾷ
ἀγγελίαν πέμψω ταύταν,
εἰ σύν τινι μοιριδίῳ παλάμᾳ
ἐξαίρετον Χαρίτων νέμομαι κᾶπον·
κεῖναι γὰρ ὅπασαν τὰ τέρπν'· ἀγαθοὶ δὲ καὶ σοφοὶ
κατὰ δαίμον' ἄνδρες

Στρ. β'.

ἐγένοντ'. ἐπεὶ ἀντίον
πῶς ἂν τριόδοντος Ἡρακλέης σκύταλον τίναξε χερσίν,

Epodi.

I. ⏑ ⁝ – ⏑ | – ⏑ | – ⏑ | – ∧ ‖
ω ⁝ – ⏑ | – ⏑ | – ⏑ | – ⏑ ‖
ω ⁝ ⏑ ⏑ | – ⏑]
II. > ⁝ – > | ⏑ ⏑ | – ⏑ | ⌊ | – ⏑ ‖
⏑ ⏑ | – > | ⌊ | – ⏑ ‖
> ⁝ ⏑ ⏑ | ⏑ ⏑ | ⏑ ⏑ | – ∧ ‖
> ⁝ – ⏑ | ⏑ ⏑ | ⏑ ⏑ | ⌊ | – ⏑]
III. > ⁝ – ⏑ | – ≥ | – ⏑ | – • ω ‖ – ≥ | – • ⏑ ‖ ⏑ ⏑ | – ⏑ | ⌊ | – ∧]

I. 4. 4. 2. II. 5. 4. 4. 5. III. 4 2 4.

ἀνίκ' ἀμφὶ Πύλον σταθεὶς ἤρειδε Ποσειδᾶν,
ἤρειδεν δέ νιν ἀργυρέῳ τόξῳ πολεμίζων
Φοίβος, οὐδ' Ἀΐδας ἀκινήταν ἔχε ῥάβδον,
βρότεα σώματ' ἀ κατάγει
κοίλαν ἐς ἀγυιὰν
θνασκόντων; ἀπό μοι λόγον
τοῦτον στόμα ῥῖψον·
ἐπεὶ τό γε λοιδορῆσαι θεοὺς
ἐχθρὰ σοφία καὶ τὸ καυχᾶσθαι παρὰ καιρὸν

Ἀντ. β'.

μανίαισιν ὑποκρέκει. μὴ νῦν λαλάγει τὰ τοιαῦτ'· ἔα πόλεμον μάχαν τε πᾶσαν
χωρὶς ἀθανάτων· φέροις δὲ Πρωτογενείας
ἄστει γλῶσσαν, ἵν' αἰολοβρόντα Διὸς αἴσα
Πύρρα Δευκαλίων τε Παρνασοῦ καταβάντε
δόμον ἔθεντο πρῶτον, ἄτερ δ'
εὐνᾶς ὁμόδαμον
κτισσάσθαν λίθινον γόνον·
Λαοὶ δ' ὀνύμασθεν.
ἔγειρ' ἐπέων σφιν οἶμον λιγύν,
αἴνει δὲ παλαιὸν μὲν οἶνον, ἄνθεα δ' ὕμνων

Ἐπ. β'.

νεωτέρων. λέγοντι μὰν
χθόνα μὲν κατακλύσαι μέλαιναν
ὕδατος σθένος, ἀλλὰ
Ζηνὸς τέχναις ἀνάπωτιν ἐξαίφνας
ἄντλον ἐλεῖν. κείνων δ' ἔσσαν
χαλκάσπιδες ὑμέτεροι πρόγονοι,
ἀρχᾶθεν Ἰαπετιονίδος φύτλας
κοῦροι κορᾶν καὶ φερτάτων Κρονιδᾶν, ἐγχώριοι βασιλῆες
αἰεί

Στρ. γ'.

πρὶν Ὀλύμπιος ἀγεμὼν
θύγατρ' ἀπὸ γᾶς Ἐπειῶν Ὀπόεντος ἀναρπάσαις ἔκαλος
μίχθη Μαιναλίαισιν ἐν δειραῖς καὶ ἔνεικεν
Λοκρῷ, μὴ καθέλοι νιν αἰὼν πότμον ἐφάψαις
ὀρφανὸν γενεᾶς. ἔχεν δὲ σπέρμα μέγιστον
ἄλοχος, εὐφράνθη τε Φιδὼν
ἥρως θετὸν υἱόν,
μάτρωος δ' ἐκάλεσσέ νιν
ἰσώνυμον ἔμμεν,
ὑπέρφατον ἄνδρα μορφᾷ τε καὶ
ἔργοισι. πόλιν δ' ὤπασεν λαόν τε διαιτᾶν.

Ἀντ. γ'.

ἀφίκοντο δέ Φοι ξένοι
ἔκ τ' Ἄργεος ἔκ τε Θηβᾶν, οἱ δ' Ἀρκάδες, οἱ δὲ καὶ Πισᾶται·
υἱὸν δ' Ἄκτορος ἐξόχως τίμασεν ἐποίκων
Αἰγίνας τε Μενοίτιον· τοῦ παῖς ἅμ' Ἀτρείδαις
Τεύθραντος πεδίον μολὼν ἔστα σὺν Ἀχιλλεῖ
μόνος, ὅτ' ἀλκάεντας Δαναοὺς
τρέψαις ἁλίαισιν
πρύμναις Τήλεφος ἔμβαλεν·
ὥστ' ἔμφρονι δεῖξαι
μαθεῖν Πατρόκλου βιατὰν νόον.
ἐξ οὗ Θέτιός γ' ἶνις οὐλίῳ νιν ἐν Ἄρει

Ἐπ. γ'.

παραγορεῖτο μή ποτε
σφετέρας ἄτερθε ταξιοῦσθαι
δαμασιμβρότου αἰχμᾶς.
εἴην εὑρησιεπὴς ἀναγεῖσθαι
πρόσφορος ἐν Μοισᾶν δίφρῳ·
τόλμα δὲ καὶ ἀμφιλαφὴς δύναμις

ἔσποιτο. προξενίᾳ δ' ἀρετᾷ τ' ἦλθον
τιμάορος Ἰσθμίαισι Λαμπρομάχου μίτραις, ὅτ' ἀμφότεροι κράτησαν

Στρ. δ'.

μίαν ἔργον ἀν' ἀμέραν.
ἄλλαι δὲ δύ' ἐν Κορίνθου πύλαις ἐγένοντ' ἔπειτα χάρμαι,
ταὶ δὲ καὶ Νεμέας Ἐφαρμόστῳ κατὰ κόλπον·
Ἄργει τ' ἔσχεθε κῦδος ἀνδρῶν, παῖς δ' ἐν Ἀθάναις.
οἷον δ' ἐν Μαραθῶνι συλαθεὶς ἀγενείων
μένεν ἀγῶνα πρεσβυτέρων
ἀμφ' ἀργυρίδεσσιν·
φῶτας δ' ὀξυρεπεῖ δόλῳ
ἀπτῷτι δαμάσσαις
διήρχετο κύκλον ὅσσᾳ βοᾷ,
ὡραῖος ἐὼν καὶ καλὸς κάλλιστά τε ῥέξαις.

Ἀντ. δ'.

τὰ δὲ Παρρασίῳ στρατῷ
θαυμαστὸς ἐὼν φάνη Ζηνὸς ἀμφὶ πανάγυριν Λυκαίου,
καὶ ψυχρᾶν ὁπότ' εὐδιανὸν φάρμακον αὐρᾶν
Πελλάνᾳ φέρε· σύνδικος δ' αὐτῷ Ἰολάου
τύμβος εἰναλία τ' Ἐλευσὶς ἀγλαΐαισιν
τὸ δὲ φυᾷ κράτιστον ἅπαν·
πολλοὶ δὲ διδακταῖς
ἀνθρώπων ἀρεταῖς κλέος
ὤρουσαν ἀρέσθαι.
ἄνευ δὲ θεοῦ σεσιγαμένον
οὐ σκαιότερον χρῆμ' ἕκαστον. ἐντὶ γὰρ ἄλλαι

Ἐπ. δ'.

ὁδῶν ὁδοὶ περαίτεραι,
μία δ' οὐχ ἅπαντας ἄμμε θρέψει
μελέτᾳ· σοφίαι μὲν
αἰπειναί· τοῦτο δὲ προσφέρων ἄεθλον,

ὄρθιον ὦρυσαι θαρσέων,
τόνδ' ἀνέρα δαιμονίᾳ γεγάμεν
εὔχειρα, δεξιόγυιον, ὁρῶντ' ἀλκάν,
Αἰάντειόν τ' ἐν δαιτὶ Φιλιάδᾳ νικῶν ἐπεστεφάνωσε βω-
μόν.

AIAS OILIADES.
Coin of Opus.

ΟΛΥΜΠΙΟΝΙΚΑΙ Γ' (ΙΑ')

ΑΓΗΣΙΔΑΜΩι ΛΟΚΡΩι ΕΠΙΖΕΦΥΡΙΩι

ΠΑΙΔΙ ΠΥΚΤΗι.

Στρ. α'.

Τὸν Ὀλυμπιονίκαν ἀνάγνωτέ μοι
Ἀρχεστράτου παῖδα πόθι φρενὸς
ἐμᾶς γέγραπται. γλυκὺ γὰρ αὐτῷ μέλος ὀφείλων
ἐπιλέλαθ'. ὦ Μοῖσ', ἀλλὰ σὺ καὶ θυγάτηρ
Ἀλάθεια Διός, ὀρθᾷ χερὶ
ἐρύκετον ψευδέων
ἐνιπὰν ἀλιτόξενον.

Ἀντ. α'.

ἔκαθεν γὰρ ἐπελθὼν ὁ μέλλων χρόνος
ἐμὸν καταίσχυνε βαθὺ χρέος.
ὅμως δὲ λῦσαι δυνατὸς ὀξεῖαν ἐπιμομφὰν
τόκος· ὁρᾶτ' ὢν νῦν ψᾶφον ἑλισσομέναν
ὅπᾳ κῦμα κατακλύσσει ῥέον
ὅπᾳ τε κοινὸν λόγον
φίλαν τίσομεν ἐς χάριν.

STROPHAE.

I. ω ⋮ ⏑ – | ⌞ | – ⏑ | ⌞ | ⏑⏑ – | – ∧ ‖
⏜ ⋮ – ⏑ | ⌞ | ⏑ – | – ⏑ | – ∧ ‖
⏜ ⋮ – ⏑ | – > | ⏑ ⏑ – | – > | ⏑ ⏑ – | – ∧]]

II. ⏑ ⏑ – | ⌞ | – > | ⏑ – | ⏑ – | – ∧ ‖
⏜ ⋮ ⌞ | ⌞ | ⏑ ⏑ – | ⌞ | – ⏑ | – ∧]]

III. ⏑ ⋮ – ⏑ | ⌞ | – ⏑ | – ∧ ‖
⏜ ⋮ ⌞ | ⏑ – | – ⏑ | – ∧]]

I. 6.5.6. II. 6.6. III. 4.4.

Ἐπ. α′.

νέμει γὰρ Ἀτρέκεια πόλιν Λοκρῶν Ζεφυρίων,
μέλει τέ σφισι Καλλιόπα
καὶ χάλκεος Ἄρης. τράπε δὲ Κύκνεια μάχα καὶ ὑπέρ-
βιον
Ἡρακλέα· πύκτας δ' ἐν Ὀλυμπιάδι
νικῶν Ἴλᾳ φερέτω χάριν
Ἀγησίδαμος, ὡς
Ἀχιλεῖ Πάτροκλος.
θήξαις δέ κε φύντ' ἀρετᾷ ποτὶ
πελώριον ὁρμάσαι κλέος ἀνὴρ θεοῦ σὺν παλάμᾳ.

Στρ. β′.

ἄπονον δ' ἔλαβον χάρμα παῦροί τινες,
ἔργων πρὸ πάντων βιότῳ φάος.
ἀγῶνα δ' ἐξαίρετον ἀεῖσαι θέμιτες ὧρσαν
Διός, ὃν ἀρχαίῳ σάματι πὰρ Πέλοπος
βωμῷ ἐξάριθμον ἐκτίσσατο,
ἐπεὶ Ποσειδάνιον
πέφνε Κτέατον ἀμύμονα,

Ἀντ. β′.

πέφνε δ' Εὔρυτον, ὡς Αὐγέαν λάτριον
ἀέκοντ' ἐκὼν μισθὸν ὑπέρβιον

Epodi.

I. ⏑ : ⏑ – | ⏑ ⏑ ⏑ | – ⏑ | – , > ‖ ⏑ – | ⏑ ⏑ ⏑ | – ∧ ‖
⏑ : ⏑ – | ⏑ ⏑ | – ⏑ | – ∧]

II. ⏑ ⏑ > | ⏑ ⏑ ⏑ | ⏑ – | ⏑ ⏑ ⏑ | ⏑ • ‖ ⏑ ⏑ | – $\overset{>}{\omega}$ | – ⏑ | – ∧ ‖
> : ⏑ ⏑ | ⏑ – | ⏑ ⏑ | ⏑ ⏑ | – ∧ ‖
> : – > | ⏑ ⏑ | – ⏑ | – ∧]

III. ⏑ – | – ⏑ | – ⏑ | – ∧ ‖
ω : ⏑ ⏑ | – ∧ ‖
> : ⏑ ⏑ | ⏑ ⏑ | – ⏑ | – ∧]

IV. ⏑ : ⏑ ⏑ | $\overline{\omega}$ > | ⏑ – , ‖ ⏑ ⏑ ⏑ | – ⏑ • ‖ ⏑ – | ⏑ ⏑ | – ∧]

I. 4 3. 4. II. 5 4. 5. 4 (ἐπ.). III. 4. 2. 4. IV. 3 2 3.

πράσσοιτο· λόχμαισι δὲ δοκεύσαις ὑπὸ Κλεωνᾶν
δάμασε καὶ κείνους Ἡρακλέης ἐφ' ὁδῷ,
ὅτι πρόσθε ποτὲ Τιρύνθιον
ἔπερσαν αὐτῷ στρατὸν
μυχοῖς ἥμενοι Ἄλιδος

Ἐπ. β'.

Μολίονες ὑπερφίαλοι. καὶ μὰν ξεναπάτας
Ἐπειῶν βασιλεὺς ὄπιθεν
οὐ πολλὸν ἴδε πατρίδα πολυκτέανον ὑπὸ στερεῷ πυρὶ
πλαγαῖς τε σιδάρου βαθὺν εἰς ὀχετὸν
ἄταις ἴζοισαν ἑὰν πόλιν.
νεῖκος δὲ κρεσσόνων
ἀποθέσθ' ἄπορον.
καὶ κεῖνος ἀβουλίᾳ ὕστατος
ἁλώσιος ἀντάσαις θάνατον αἰπὺν οὐκ ἐξέφυγεν.

Στρ. γ'.

ὁ δ' ἄρ' ἐν Πίσᾳ ἔλσαις ὅλον τε στρατὸν
λαίαν τε πᾶσαν Διὸς ἄλκιμος
υἱὸς σταθμᾶτο ζάθεον ἄλσος πατρὶ μεγίστῳ.
περὶ δὲ πάξαις Ἄλτιν μὲν ὅγ' ἐν καθαρῷ
διέκρινε, τὸ δὲ κύκλῳ πέδον
ἔθηκε δόρπου λύσιν,
τιμάσαις πόρον Ἀλφεοῦ

Ἀντ. γ'.

μετὰ δώδεκ' ἀνάκτων θεῶν. καὶ πάγον
Κρόνου προσεφθέγξατο· πρόσθε γὰρ
νώνυμνος, ἃς Οἰνόμαος ἄρχε, βρέχετο πολλᾷ
νιφάδι. ταύτᾳ δ' ἐν πρωτογόνῳ τελετᾷ
παρέσταν μὲν ἄρα Μοῖραι σχεδὸν
ὅ τ' ἐξελέγχων μόνος
ἀλάθειαν ἐτήτυμον

Ἐπ. γ'.

Χρόνος. τὸ δὲ σαφανὲς ἰὼν πόρσω κατέφρασεν,
ὅπᾳ τὰν πολέμοιο δόσιν
ἀκρόθινα διελὼν ἔθυε καὶ πενταετηρίδ' ὅπως ἄρα
ἔστασεν ἑορτὰν σὺν Ὀλυμπιάδι
πρώτᾳ νικαφορίαισί τε·
τίς δὴ ποταίνιον
ἔλαχε στέφανον
χείρεσσι, ποσίν τε καὶ ἅρματι,
ἀγώνιον ἐν δόξᾳ θέμενος εὖχος, ἔργῳ καθελών;

Στρ. δ'.

στάδιον μὲν ἀρίστευσεν, εὐθὺν τόνον
ποσσὶ τρέχων παῖς ὁ Λικυμνίου
Οἰωνός· ἵκεν δὲ Μιδέαθεν στρατὸν ἐλαύνων·
ὁ δὲ πάλᾳ κυδαίνων Ἔχεμος Τεγέαν·
Δόρυκλος δ' ἔφερε πυγμᾶς τέλος
Τίρυνθα ναίων πόλιν·
ἀν' ἵπποισι δὲ τέτρασιν

Ἀντ. δ'.

ἀπὸ Μαντινέας Σᾶμος ὠλιροθίου·
ἄκοντι Φράστωρ δ' ἔλασε σκοπόν·
μᾶκος δὲ Νικεὺς ἔδικε πέτρῳ χέρα κυκλώσαις
ὑπὲρ ἁπάντων, καὶ συμμαχία θόρυβον
παραίθυξε μέγαν. ἐν δ' ἕσπερον
ἔφλεξεν εὐώπιδος
σελάνας ἐρατὸν φάος.

Ἐπ. δ'.

ἀείδετο δὲ πᾶν τέμενος τερπναῖσι θαλίαις
τὸν ἐγκώμιον ἀμφὶ τρόπον.
ἀρχαῖς δὲ προτέραις ἑπόμενοι καί νυν ἐπωνυμίαν χάριν
νίκας ἀγερώχου, κελαδησόμεθα
βροντᾶν καὶ πυρπάλαμον βέλος.

ὀρσικτύπου Διός,
ἐν ἅπαντι κράτει
αἴθωνα κεραυνὸν ἀραρότα.
χλιδῶσα δὲ μολπὰ πρὸς καλαμον ἀντιάξει μελέων,

Στρ. ε'.

τὰ παρ' εὐκλέι Δίρκᾳ χρόνῳ μὲν φάνεν·
ἀλλ' ὥτε παῖς ἐξ ἀλόχου πατρὶ
ποθεινὸς ἵκοντι νεότατος τὸ πάλιν ἤδη,
μάλα δέ Fοι θερμαίνει φιλότατι νόον·
ἐπεὶ πλοῦτος ὁ λαχὼν ποιμένα
ἐπακτὸν ἀλλότριον,
θνάσκοντι στυγερώτατος·

Ἀντ. ε'.

καὶ ὅταν καλὰ Fέρξαις ἀοιδᾶς ἄτερ,
Ἀγησίδαμ', εἰς Ἀίδα σταθμὸν
ἀνὴρ ἵκηται, κενεὰ πνεύσαις ἔπορε μόχθῳ
βραχύ τι τερπνόν. τὶν δ' ἁδυεπής τε λύρα
γλυκύς τ' αὐλὸς ἀναπάσσει χάριν.
τρέφοντι δ' εὐρὺ κλέος
κόραι Πιερίδες Διός.

Ἐπ. ε'.

ἐγὼ δὲ συνεφαπτόμενος σπουδᾷ, κλυτὸν ἔθνος
Λοκρῶν ἀμφέπεσον μέλιτι
εὐάνορα πόλιν καταβρέχων· παῖδ' ἐρατὸν δ' Ἀρχε-
στράτου
αἴνησα, τὸν εἶδον κρατέοντα χερὸς
ἀλκᾷ βωμὸν παρ' Ὀλύμπιον
κεῖνον κατὰ χρόνον,
ἰδέᾳ τε καλὸν
ὥρᾳ τε κεκραμένον, ἅ ποτε
ἀναιδέα Γανυμήδει μόρον ἄλαλκε σὺν Κυπρογενεῖ.

ΟΛΥΜΠΙΟΝΙΚΑΙ ΙΑ' (Ι')

ΑΓΗΣΙΔΑΜΩι ΛΟΚΡΩι ΕΠΙΖΕΦΥΡΙΩι

ΠΑΙΔΙ ΠΥΚΤΗι.

Στρ.

Ἔστιν ἀνθρώποις ἀνέμων ὅτε πλείστα
χρῆσις, ἔστιν δ' οὐρανίων ὑδάτων
ὀμβρίων, παίδων νεφέλας.
εἰ δὲ σὺν πόνῳ τις εὖ πράσσει, μελιγάρυες ὕμνοι
ὑστέρων ἀρχὰ λόγων
τέλλεται καὶ πιστὸν ὅρκιον μεγάλαις ἀρεταῖς.

Ἀντ.

ἀφθόνητος δ' αἶνος Ὀλυμπιονίκαις
οὗτος ἄγκειται. τὰ μὲν ἀμετέρα
γλῶσσα ποιμαίνειν ἐθέλει·
ἐκ θεοῦ δ' ἀνὴρ σοφαῖς ἀνθεῖ πραπίδεσσιν ὁμοίως·
ἴσθι νῦν, Ἀρχεστράτου
παῖ, τεᾶς, Ἀγησίδαμε, πυγμαχίας ἕνεκεν

Ἐπ.

κόσμον ἐπὶ στεφάνῳ χρυσέας ἐλαίας
ἀδυμελὴ κελαδήσω,

Strophae.

I. ⏑ – | – – | – ⏑ ⏑ | – ⏑ ⏑ | – – ‖
⏑ – | – – | – ⏑ ⏑ | – ⏑ ⏑ | – ⏑̄]

II. ⏑ – | – – | – ⏑ ⏑ | – ⏑̄ ‖
⏑ – | – > | ⏑ – | – – ‖ – ⏑ ⏑ | – ⏑ ⏑ | – – ‖
⏑ – | – – | ⏑ – | – ⏑̄ ‖
⏑ – | – – | ⏑ – | – > ‖ – ⏑ ⏑ | – ⏑ ⏑ | – ⏑̄]

I. 5. 5. II. 4. 4 3. 4. 4 3.

τῶν Ἐπιζεφυρίων Λοκρῶν γενεὰν ἀλέγων. 15
ἔνθα συγκωμάξατ' · ἐγγυάσομαι
ὔμμιν, ὦ Μοῖσαι, φυγόξεινον στρατὸν
μηδ' ἀπείρατον καλῶν,
ἀκρόσοφον δὲ καὶ αἰχματὰν ἀφίξεσθαι. τὸ γὰρ
ἐμφυὲς οὔτ' αἴθων ἀλώπηξ 20
οὔτ' ἐρίβρομοι λέοντες διαλλάξαιντο Fῆθος.

EPODUS.

I. – ⏑ ⏑ | – ⏑ ⏑ | – – | ⏑ – | – – ‖
– ⏑ ⏑ | – ⏑ ⏑ | – – ‖
⏑ – | ⏑ | ⏑ ⏑ > | – , – ‖ – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ‖

II. ⏑ – | – – | ⏑ – | – > ‖ ⏑ – | – ⏑ ‖
⏑ – | – – | ⏑ – | – > ‖ ⏑ – | – ⏑ ‖

III. ⏑ – | – – | ⏑ – | – ⏑ ‖
– ⏑ ⏑ | – ⏑ ⏑ | – – ‖ ⏑ – | – – | ⏑ – | – ⏑ ‖

IV. – ⏑ ⏑ | – – | ⏑ – | – – ‖
⏑ – | – > | ⏑ – | ⏑ ‖ ⏑ – | – – | ⏑ – | – – ‖

I. 5.3.4 3. II. 4 2.4 2. III. 4.3 4. IV. 4.4 4.

COIN OF KNIDOS.

ΟΛΥΜΠΙΟΝΙΚΑΙ ΙΒ'

ΕΡΓΟΤΕΛΕΙ ΙΜΕΡΑΙΩι

ΔΟΛΙΧΕΙ.

Στρ.

Λίσσομαι, παῖ Ζηνὸς Ἐλευθερίου,
Ἰμέραν εὐρυσθενές ἀμφιπόλει, Σώτειρα Τύχα.
τὶν γὰρ ἐν πόντῳ κυβερνῶνται θοαὶ
νᾶες, ἐν χέρσῳ τε λαιψηροὶ πόλεμοι
καὶ γοραὶ βουλαφόροι. αἵ γε μὲν ἀνδρῶν
πόλλ' ἄνω, τὰ δ' αὖ κάτω ψεύδη μεταμώνια τάμνοισαι
κυλίνδοντ' ἐλπίδες·

Ἀντ.

σύμβολον δ' οὔ πώ τις ἐπιχθονίων
πιστὸν ἀμφὶ πράξιος ἐσσομένας εὗρεν θεόθεν,
τῶν δὲ μελλόντων τετύφλωνται φραδαί.
πολλὰ δ' ἀνθρώποις παρὰ γνώμαν ἔπεσεν,
ἔμπαλιν μὲν τέρψιος, οἱ δ' ἀνιαραῖς

STROPHAE.

I. ⏑–| ––| –⏑⏑–|–⏑⏑–| –⏓ ‖
⏑–| ––| –⏑⏑–|–⏑⏑–|–, –‖–⏑⏑–|–⏓]

II. ⏑–| ––| ⏑– | ––‖ ⏑– | –⏓ ‖
⏑–| ––| ⏑– | ––‖–⏑⏑–| –⏓]

III. ⏑–| ––|–⏑⏑–|–⏑⏑–| ––‖
⏑–|–.⏑‖ ⏑– | ––|–⏑⏑–|–⏑⏑–|––‖⏑–|––|⏑–|
–⏓]

I. 5.5 2. II. 4 2.4 2. III. 5.2 5 4.

ἀντικύρσαντες ζάλαις ἐσλὸν βαθὺ πήματος ἐν μικρῷ πεδάμειψαν χρόνῳ.

Ἐπ.

υἱὲ Φιλάνορος, ἦτοι καὶ τεά κεν,
ἐνδομάχας ἄτ' ἀλέκτωρ, συγγόνῳ παρ' ἑστίᾳ
ἀκλεὴς τιμὰ κατεφυλλορόησε ποδῶν,
εἰ μὴ στάσις ἀντιάνειρα Κνωσίας σ' ἄμερσε πάτρας.
νῦν δ' Ὀλυμπίᾳ στεφανωσάμενος
καὶ δὶς ἐκ Πυθῶνος Ἰσθμοῖ τ', Ἐργότελες,
θερμὰ Νυμφᾶν λουτρὰ βαστάζεις, ὁμιλέων παρ' οἰκείαις ἀρούραις.

EPODUS.

I. ⏑ – ⏑ ⏑ | – ⏑ ⏑ – | – – | ⏑ – | – – ‖
– ⏑ ⏑ | – ⏑ ⏑ – | – – | ⏑ – | – > ‖ ⏑ – | – ⏑]

II. ⏑ – | –, – ‖ – ⏑ ⏑ – | – ⏑ ⏑ – | – ⏑ ⏑ – | – ⏑ ‖
> ⋮ – ⏑ ⏑ – | – ⏑ ⏑ – | – – | ⏑ – | – – ‖ ⏑ – | – – ‖
⏑ – | – > | – ⏑ ⏑ – | – ⏑ ⏑ – | – ⏑ ‖
⏑ – | – • – ‖ ⏑ – | – – | – ⏑ ⏑ – | – ⏑]

III. ⏑ – | – – | ⏑ – | – – ‖ ⏑ – | ␣ ‖ ⏑ – | – – | ⏑ – | – –]

I. 5.5 2. II. 2 4.5 2.5.2 4. III. 4 2 4.

COCK. CRAB.

Coin of Himera.

ΟΛΥΜΠΙΟΝΙΚΑΙ ΙΓ'

ΞΕΝΟΦΩΝΤΙ ΚΟΡΙΝΘΙΩι

ΣΤΑΔΙΟΔΡΟΜΩι ΚΑΙ ΠΕΝΤΑΘΛΩι.

Στρ. α'.

Τρισολυμπιονίκαν
ἐπαινέων οἶκον ἄμερον ἀστοῖς,
ξένοισι δὲ θεράποντα, γνώσομαι
τὰν ὀλβίαν Κόρινθον, Ἰσθμίου
πρόθυρον Ποτειδᾶνος, ἀγλαόκουρον.
ἐν τᾷ γὰρ Εὐνομία ναίει, κασιγνήτα τε, βάθρον πολίων
ἀσφαλές,
Δίκα καὶ ὁμότροφος Εἰρήνα, ταμίαι ἀνδράσι πλούτου,
χρύσεαι παῖδες εὐβούλου Θέμιτος·

Ἀντ. α'.

ἐθέλοντι δ' ἀλέξειν
Ὕβριν, Κόρου ματέρα θρασύμυθον.
ἔχω καλά τε φράσαι, τόλμα τέ μοι
εὐθεῖα γλῶσσαν ὀρνύει λέγειν.

Strophae.

I. ω ⋮ ⏑ – | ⌊ | – ∧ ‖
≥ ⋮ – ⏑ | ⌊ | – ⏑ | ⏑ – | ⌊ | – ∧ ‖
⏑ ⋮ – ⏑ | ⏑ ⏑ – | – > | – ⏑ | – ∧ ‖
> ⋮ – ⏑ | – ⏑ | – ⏑ | – ⏑ | – ∧ ‖
ω ⋮ – ⏑ | ⌊ | – ⏑ | ⏑ – | ⌊ | – ∧]

II. ≥ ⋮ – ⏑ | – ⏑ – | – > | – ⏑ | – • > ‖ ⏑ – | ⏑ – | ⌊ | – ⏑ | – ∧]

III. ≥ ⋮ – ⏑ | ⏑ – | – > ‖ ⏑ – | ⏑ – | – ⏑ ‖
– ⏑ | ⌊ | – ⏑ | – > | ⏑ – | – ∧]

I. 3. 6. 5. 5. 6. II. 5 5. III. 3 3. 6.

ἄμαχον δὲ κρύψαι τὸ συγγενὲς ἦθος.
ὔμμιν δέ, παῖδες Ἀλάτα, πολλὰ μὲν νικαφόρον ἀγλαΐαν
ὤπασαν
ἄκραις ἀρεταῖς ὑπερελθόντων ἱεροῖς ἐν ἀέθλοις,
πολλὰ δ' ἐν καρδίαις ἀνδρῶν ἔβαλον

Ἐπ. α'.

Ὧραι πολυάνθεμοι ἀρχαῖα σοφίσμαθ'· ἅπαν δ' εὑρόντος
ἔργον.
ταὶ Διωνύσου πόθεν ἐξέφανεν
σὺν βοηλάτᾳ χάριτες διθυράμβῳ;
τίς γὰρ ἱππείοις ἐν ἔντεσσιν μέτρα,
ἢ θεῶν ναοῖσιν οἰωνῶν βασιλέα δίδυμον
ἐπέθηκ'; ἐν δὲ Μοῖσ' ἀδύπνοος,
ἐν δ' Ἄρης ἀνθεῖ νέων οὐλίαις αἰχμαῖσιν ἀνδρῶν.

Στρ. β'.

ὕπατ' εὐρὺ Fανάσσων
Ὀλυμπίας, ἀφθόνητος ἔπεσσιν
γένοιο χρόνον ἅπαντα, Ζεῦ πάτερ,
καὶ τόνδε λαὸν ἁβλαβῆ νέμων
Ξενοφῶντος εὔθυνε δαίμονος οὖρον·
δέξαι τέ Foι στεφάνων ἐγκώμιον τεθμόν, τὸν ἄγει πεδίων
ἐκ Πίσας,
πενταέθλῳ ἅμα σταδίου νικῶν δρόμον· ἀντεβόλησεν
τῶν ἀνὴρ θυατὸς οὔπω τις πρότερον.

EPODI.

I. > ⁝ ⏑ ⏑ | ⏑ ⏑ | ⏑ ‖ ⏑ ⏑ | ⏑ ⏑ | – > ‖ – ⏑ | – ⏑ ‖
⏑ ⏑ | – > ‖ ⏑ ⏑ | ⏑ ⏑ | – ∧]

II. – ⏑ | – > | ⏑ ⏑ | ⏑ | ⏑ ⏑ | – ⏑ ‖
⏑ ⏑ ⏑ | – > | – ⏑ | – > | ⏑ ⏑ | – ∧]

5. III. – ⏑ | – > | – ⏑ | – > · ‖ ⏑ ⏑ | ⏑ ⏑ | – ∧ ‖
ω ⁝ ⏑ | – ⏑ | ⏑ | ⏑ ‖ ⏑ ⏑ ⏑ | – ∧]

IV. – ⏑ | – > | – ⏑ | ⏑, ‖ – ⏑ | – > | ⏑ ⏑ ⏑ | – ⏑]

I. 3 3 2 . 2 3. II. 6 . 6. III. 4 3 . 4 2. IV. 4 4.

'Αντ. β'.

δύο δ' αὐτὸν ἔρεψαν
πλόκοι σελίνῳν ἐν 'Ισθμιάδεσσιν
φανέντα· Νέμεά τ' οὐκ ἀντιξοεῖ·
πατρὸς δὲ Θεσσαλοῖ' ἐπ' 'Αλφεοῦ
ῥεέθροισιν αἴγλᾳ ποδῶν ἀνάκειται,
Πυθοῖ τ' ἔχει σταδίου τιμὰν διαύλου τ' ἀελίῳ ἀμφ' ἐνί,
μηνός τέ Fοι
τωὐτοῦ κραναΐς ἐν 'Αθάναισι τρία Fέργα ποδαρκὴς
ἁμέρα θῆκε κάλλιστ' ἀμφὶ κόμαις,

'Επ. β'.

'Ελλώτια δ' ἑπτάκις· ἐν δ' ἀμφιάλοισι Ποτειδᾶνος
τεθμοῖσιν
Πτοιοδώρῳ σὺν πατρὶ μακρότεραι
Τερψίᾳ θ' ἕψοντ' 'Εριτίμῳ τ' ἀοιδαί.
ὅσσα τ' ἐν Δελφοῖσιν ἀριστεύσατε
ἠδὲ χόρτοις ἐν λέοντος, δηρίομαι πολέσιν
περὶ πλήθει καλῶν, ὡς μὰν σαφὲς
οὐκ ἂν εἰδείην λέγειν ποντιᾶν ψάφῳν ἀριθμόν.

Στρ. γ'.

ἕπεται δ' ἐν ἑκάστῳ
μέτρον· νοῆσαι δὲ καιρὸς ἄριστος.
ἐγὼ δὲ Fίδιος ἐν κοινῷ σταλεὶς
μήτιν τε γαρύων παλαιγόνων
πόλεμόν τ' ἐν ἡρωΐαις ἀρεταῖσιν
οὐ ψεύσομ' ἀμφὶ Κορίνθῳ, Σίσυφον μὲν πυκνότατον
παλάμαις ὥς θεόν,
καὶ τὰν πατρὸς ἀντία Μήδειαν θεμέναν γάμον αὐτᾷ,
ναΐ σώτειραν 'Αργοῖ καὶ προπόλοις.

'Αντ. γ'.

τὰ δὲ καί ποτ' ἐν ἀλκᾷ
πρὸ Δαρδάνου τειχέων ἐδόκησαν

ἐπ' ἀμφότερα μαχᾶν τάμνειν τέλος,
τοὶ μὲν γένει φίλῳ σὺν Ἀτρέος
Ἑλέναν κομίζοντες, οἱ δ' ἀπὸ πάμπαν
εἴργοντες· ἐκ Λυκίας δὲ Γλαῦκον ἐλθόντα τρόμεον
Δαναοί. τοῖσι μὲν
ἐξεύχετ' ἐν ἄστει Πειράνας σφετέρου πατρὸς ἀρχὰν
καὶ βαθὺν κλᾶρον ἔμμεν καὶ μέγαρον·

Ἐπ. γ'.

ὃς τᾶς ὀφιώδεος υἱόν ποτε Γοργόνος ἦ πόλλ' ἀμφὶ κρουνοῖς
Πάγασον ζεῦξαι ποθέων ἔπαθεν,
πρίν γέ Fοι χρυσάμπυκα κούρα χαλινὸν
Παλλὰς ἤνεγκ'· ἐξ ὀνείρου δ' αὐτίκα
ἦν ὕπαρ· φώνασε δ'· Εὔδεις, Αἰολίδα βασιλεῦ;
ἄγε φίλτρον τόδ' ἵππειον δέκευ,
καὶ Δαμαίῳ νιν θύων ταῦρον ἀργέντα πατρὶ δεῖξον.

Στρ. δ'.

κυάναιγις ἐν ὄρφνᾳ
κνώσσοντί Fοι παρθένος τόσα Fειπεῖν
ἔδοξεν· ἀνὰ δ' ἔπαλτ' ὀρθῷ ποδί.
παρκείμενον δὲ συλλαβὼν τέρας,
ἐπιχώριον μάντιν ἄσμενος εὗρεν,
δεῖξέν τε Κοιρανίδᾳ πᾶσαν τελευτὰν πράγματος, ὥς τ' ἀνὰ βωμῷ θεᾶς
κοιτάξατο νύκτ' ἀπὸ κείνου χρήσιος, ὥς τέ Fοι αὐτὰ
Ζηνὸς ἐγχειρεραύνου παῖς ἔπορεν

Ἀντ. δ'.

δαμασίφρονα χρυσόν.
ἐνυπνίῳ δ' ᾗ τάχιστα πιθέσθαι
κελήσατό νιν, ὅταν δ' εὐρυσθενεῖ
καρταίποδ' ἀναρύῃ Γαιάοχῳ,
θέμεν Ἱππείᾳ βωμὸν εὐθὺς Ἀθάνᾳ.

τελεῖ δὲ θεῶν δύναμις καὶ τὰν παρ' ὅρκον καὶ παρὰ
Ϝελπίδα κούφαν κτίσιν.
ἦτοι καὶ ὁ καρτερὸς ὁρμαίνων ἔλε Βελλεροφόντας,
φάρμακον πρὰν τείνων ἀμφὶ γέννυι,

Ἐπ. δ΄.

ἵππον πτερόεντ' · ἀναβὰς δ' εὐθὺς ἐνόπλια χαλκωθεὶς
ἔπαιζεν.
σὺν δὲ κείνῳ καί ποτ' Ἀμαζονίδων
αἰθέρος ψυχρᾶς ἀπὸ κόλπων ἐρήμων
τοξόταν βάλλων γυναικεῖον στρατόν,
καὶ Χίμαιραν πῦρ πνέοισαν καὶ Σολύμους ἔπεφνεν.
διασωπάσομαί Ϝοι μόρον ἐγώ ·
τὸν δ' ἐν Οὐλύμπῳ φάτναι Ζηνὸς ἀρχαῖαι δέκονται.

Στρ. ε΄.

ἐμὲ δ' εὐθὺν ἀκόντων
ἑέντα ῥόμβον παρὰ σκοπὸν οὐ χρὴ
τὰ πολλὰ βέλεα καρτύνειν χεροῖν.
Μοίσαις γὰρ ἀγλαοθρόνοις ἑκὼν
Ὀλιγαιθίδαισίν τ' ἔβαν ἐπίκουρος.
Ἰσθμοῖ τά τ' ἐν Νεμέᾳ παύρῳ γ' ἔπει θήσῳ φανέρ'
ἀθρό', ἀλαθής τέ μοι
ἔξορκος ἐπέσσεται ἑξηκοντάκι δὴ ἀμφοτέρωθεν
ἁδύγλωσσος βοὰ κάρυκος ἐσλοῦ.

Ἀντ. ε΄.

τὰ δ' Ὀλυμπία αὐτῶν
ἔοικεν ἤδη πάροιθε λελέχθαι ·
τὰ τ' ἐσσόμενα τότ' ἂν φαίην σαφές ·
νῦν δ' ἔλπομαι μέν, ἐν θεῷ γε μὰν
τέλος · εἰ δὲ δαίμων γενέθλιος ἔρποι,
Διὶ τοῦτ' Ἐνυαλίῳ τ' ἐκδώσομεν πράσσειν. τὰ δ' ὑπ'
ὀφρύι Παρνασίᾳ,

ἔξ. Ἄργεί θ' ὅσσα καὶ ἐν Θήβαις. ὅσα τ' Ἀρκὰς ἀνάσσων
μαρτυρήσει Λυκαίου βωμὸς ἄναξ,

Ἐπ. ε'.

Πέλλανά τε καὶ Σικυὼν καὶ Μέγαρ' Αἰακιδᾶν τ' εὐερκὲς ἄλσος,
ἅ τ' Ἐλευσὶς καὶ λιπαρὰ Μαραθών, 157
ταί θ' ὑπ' Αἴτνας ὑψιλόφου καλλίπλουτοι
πόλιες, ἅ τ' Εὔβοια. καὶ πᾶσαν κατὰ 160
Ἑλλάδ' εὑρήσεις ἐρευνῶν μάσσον' ἢ ὡς ἰδέμεν.
ἄνα, κούφοισιν ἐκνεῦσαι ποσίν·
Ζεῦ τέλει', αἰδῶ δίδοι καὶ τύχαν τερπνῶν γλυκεῖαν.

ATHENA. PEGASUS.

Coin of Corinth.

ΑΣΩΠΙΧΩι ΟΡΧΟΜΕΝΙΩι

ΠΑΙΔΙ ΣΤΑΔΙΕΙ.

Στρ. α΄.

Καφισίων ὑδάτων
λαχοῖσαι αἵτε ναίετε καλλίπωλον ἕδραν,
ὦ λιπαρᾶς ἀοίδιμοι βασίλειαι
Χάριτες Ὀρχομενοῦ, παλαιγόνων Μινυᾶν ἐπίσκοποι,
κλῦτ', ἐπεὶ εὔχομαι. σὺν γὰρ ὕμμιν τά τε τερπνὰ καὶ
τὰ γλυκέ' ἄνεται πάντα βροτοῖς,
εἰ σοφός, εἰ καλός, εἴ τις ἀγλαὸς ἀνήρ.
οὐδὲ γὰρ θεοὶ ἁγνᾶν Χαρίτων ἄτερ
κοιρανέοισιν χοροὺς οὔτε δαῖτας· ἀλλὰ πάντων ταμίαι
ἔργων ἐν οὐρανῷ, χρυσότοξον θέμεναι παρὰ
Πύθιον Ἀπόλλωνα θρόνους,
ἀέναον σέβοντι πατρὸς Ὀλυμπίοιο τιμάν.

Strophae.

I. > ⁝ – ⏑ | – ⏑ ⏑ | – ∧ ‖
⏑ ⁝ – ⏑ | – ⏑ | – ⏑ ⏑ | – ⏑ | – ⏑ | – ⏑ ‖
– ⏑ ⏑ | – ⏑ | – ⏑ | – ⏑ ⏑ | ⌊ | – ∧ ⌋

II. ⏑ ⏑ ⏑ | – ⏑ ⏑ | – ⏑ | – ⏑ ‖ – ⏑ ⏑ | – ⏑ | – ⏑ | – ∧ ⌋

III. – ⏑ ⏑ | – ⏑ | ⌊ ‖ – ⏑ | ⌊ ‖ – ⏑ ⏑ | – ⏑ | – ∧ ⌋

IV. – ⏑ ⏑ | – ⏑ | ⌊ | – ⏑ ⏑ | – ∧ ‖
– ⏑ ⏑ | – ⏑ ⏑ | – ⏑ | – ⏑ | – ⏑ ⌋

V. – ⏑ | – ⏑ ⏑ | ⌊ ‖ – ⏑ ⏑ | – ⏑ | – ∧ ⌋

VI. – ⏑ ⏑ | ⌊ | – ⏑ | ⌊ ‖ – ⏑ | – ⏑ | – ⏑ | ⌊ ‖ – ⏑ ⏑ | – ∧ ⌋

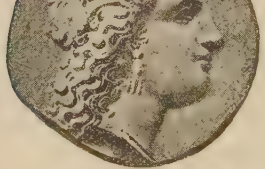
VII. > ⁝ – ⏑ | – ⏑ | ⌊ ‖ – ⏑ | ⌊ ‖ – ⏑ ⏑ | – ⏑ | – ∧ ⌋

VIII. > ⁝ ⏑ ⏑ – ⏑ | – > | – ⏑ | – ∧ ‖
– ⏑ ⏑ | – ⏑ | – ⏑ ‖ – ⏑ ⏑ | – ⏑ | – ⏑ | – ⏑ | – ⏑ ⌋

I. 3.6.6. II. 4 4. III. 3 2 3. IV. 5.5. V. 3 3.
VI. 4 4 2. VII. 3 2 3. VIII. 4.3 4.

Στρ. β'.

ὦ πότνι' Ἀγλαΐα
φιλησίμολπέ τ' Εὐφροσύνα, θεῶν κρατίστου
παῖδες, ἐπακοοῖτε νῦν, Θαλία τε
ἐρασίμολπε, Ϝιδοῖσα τόνδε κῶμον ἐπ' εὐμενεῖ τύχᾳ
κοῦφα βιβῶντα· Λυδῷ γὰρ Ἀσώπιχον ἐν τρόπῳ
ἐν μελέταις τ' ἀείδων ἔμολον,
οὕνεκ' Ὀλυμπιόνικος ᾗ Μινύεια
σεῦ Ϝέκατι. μελαντειχέα νῦν δόμον
Φερσεφόνας ἐλθέ, Ϝαχοῖ, πατρὶ κλυτὰν φέροισ' ἀγγελίαν,
Κλεόδαμον ὄφρ' ἰδοῖσ' υἱὸν εἴπῃς, ὅτι Ϝοι νέαν
κόλποις παρ' εὐδόξου Πίσας
ἐστεφάνωσε κυδίμων ἀέθλων πτεροῖσι χαίταν.



PERSEPHONE.
Coin of Orchomenos.

ΠΥΘΙΟΝΙΚΑΙ.

ΠΥΘΙΟΝΙΚΑΙ Α'.

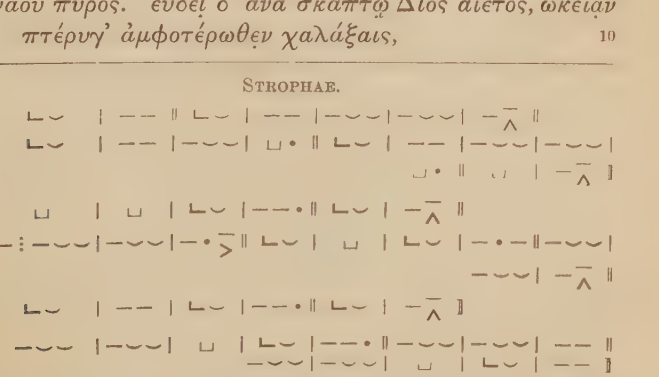
ΙΕΡΩΝΙ ΑΙΤΝΑΙΩι

ΑΡΜΑΤΙ.

Στρ. α'.

Χρυσέα φόρμιγξ, Ἀπόλλωνος καὶ ἰοπλοκάμων
σύνδικον Μοισᾶν κτέανον· τᾶς ἀκούει μὲν βάσις, ἀγλαΐας
ἀρχά,
πείθονταί δ' ἀοιδοὶ σάμασιν,
ἀγησιχόρων ὁπόταν προοιμίων ἁμβολὰς τεύχῃς ἐλελιζο-
μένα.
καὶ τὸν αἰχματᾶν κεραυνὸν σβεννύεις
ἀενάου πυρός. εὕδει δ' ἀνὰ σκάπτῳ Διὸς αἰετός, ὠκεῖαν
πτέρυγ' ἀμφοτέρωθεν χαλάξαις,

STROPHAE.



I. 25.452. II. 42.343.42. III. 535.

Ἀντ. α΄.

ἀρχὸς οἰωνῶν, κελαινῶπιν δ' ἐπί Ϝοι νεφέλαν
ἀγκύλῳ κρατί, γλεφάρων ἀδὺ κλάιστρον, κατέχευας· ὁ δὲ κνώσσων
ὑγρὸν νῶτον αἰωρεῖ, τεαῖς
ῥιπαῖσι κατασχόμενος. καὶ γὰρ βιατὰς Ἄρης, τραχεῖαν ἄνευθε λιπὼν
ἐγχέων ἀκμάν, ἰαίνει καρδίαν
κώματι, κῆλα δὲ καὶ δαιμόνων θέλγει φρένας, ἀμφί τε Λατοίδᾳ σοφίᾳ βαθυκόλπων τε Μοισᾶν.

Ἐπ. α΄.

ὅσσα δὲ μὴ πεφίληκε Ζεὺς ἀτύζονται βοὰν
Πιερίδων ἀίοντα, γᾶν τε καὶ πόντον κατ' ἀμαιμάκετον,
ὅς τ' ἐν αἰνᾷ Ταρτάρῳ κεῖται, θεῶν πολέμιος,
Τυφὼς ἑκατοντακάρανος· τόν ποτε
Κιλίκιον θρέψεν πολυώνυμον ἄντρον· νῦν γε μὰν
ταί θ' ὑπὲρ Κύμας ἁλιερκέες ὄχθαι
Σικελία τ' αὐτοῦ πιέζει στέρνα λαχνάεντα· κίων δ' οὐρανία συνέχει,
νιφόεσσ' Αἴτνα, πάνετες χιόνος ὀξείας τιθήνα·

Epodi.

I. – ⏑ ⏑ | – ⏑ ⏑ | – – | ⏑ ⏑ | – – ‖ ⏑ ⏑ | – ¯ ^ ‖
– ⏑ ⏑ | – ⏑ ⏑ | – ≥ | ⏑ ⏑ | – • – ‖ – ⏑ ⏑ | – ⏑ ⏑ | – ¯ ^]

II. ⏑ ⏑ | – – | ⏑ ⏑ | – • – ‖ ⏑ ⏑ | ␣ | ⏑ ⏑ > | – ¯ ^]

III. – ⁝ – ⏑ ⏑ | – ⏑ ⏑ | – – ‖ ⏑ ⏑ | – ¯ ^ ‖
¯ ¯ > | – • – ‖ – ⏑ ⏑ | – ⏑ ⏑ | – – ‖ ⏑ ⏑ | – ¯ ^ ‖
⏑ ⏑ | – – ‖ – ⏑ ⏑ | – ⏑ ⏑ | – –]

IV. ⏑ ⏑ > | – – | ⏑ ⏑ | – –, ‖ ⏑ ⏑ | – – | ⏑ ⏑ | – – • ‖
– ⏑ ⏑ | – ⏑ ⏑ | – ¯ ^ ‖
⏑ ⏑ ⁝ ␣ | ␣ | – ⏑ ⏑ | ␣, ‖ ⏑ ⏑ > | – – | ⏑ ⏑ | – –]

I. 52.53. II. 44. III. 32.232.23. IV. 443.44.

Στρ. β΄.

τᾶς ἐρεύγονται μὲν ἁπλάτου πυρὸς ἀγνότατα
ἐκ μυχῶν παγαί· ποταμοὶ δ' ἁμέραισιν μὲν προχέοντι
ῥόον καπνοῦ
αἴθων'· ἀλλ' ἐν ὄρφναισιν πέτρας
φοίνισσα κυλινδομένα φλὸξ ἐς βαθεῖαν φέρει πόντου
πλάκα σὺν πατάγῳ.
κεῖνο δ' Ἀφαίστοιο κρουνοὺς ἕρπετὸν
δεινοτάτους ἀναπέμπει· τέρας μὲν θαυμάσιον προσιδέ-
σθαι, θαῦμα δὲ καὶ παρεόντων ἀκοῦσαι,

Ἀντ. β΄.

οἷον Αἴτνας ἐν μελαμφύλλοις δέδεται κορυφαῖς
καὶ πέδῳ, στρωμνᾷ δὲ χαράσσοισ' ἅπαν νῶτον ποτικε-
κλιμένον κεντεῖ.
εἴη, Ζεῦ, τὶν εἴη Ϝανδάνειν,
ὃς τοῦτ' ἐφέπεις ὄρος, εὐκάρποιο γαίας μέτωπον, τοῦ μὲν
ἐπωνυμίαν
κλεινὸς οἰκιστὴρ ἐκύδανεν πόλιν
γείτονα, Πυθιάδος δ' ἐν δρόμῳ κᾶρυξ ἀνέειπέ νιν ἀγγέλ-
λων Ἱέρωνος ὑπὲρ καλλινίκου

Ἐπ. β΄.

ἅρμασι. ναυσιφορήτοις δ' ἀνδράσι πρώτα χάρις
ἐς πλόον ἀρχομένοις πομπαῖον ἐλθεῖν οὖρον· ἐοικότα
γὰρ
καὶ τελευτᾷ φερτέρου νόστου τυχεῖν. ὁ δὲ λόγος
ταύταις ἐπὶ συντυχίαις δόξαν φέρει
λοιπὸν ἔσσεσθαι στεφάνοισί νιν ἵπποις τε κλυτὰν
καὶ σὺν εὐφώνοις θαλίαις ὀνυμαστάν.
Λύκιε καὶ Δάλοι' ἀνάσσων Φοῖβε, Παρνασοῦ τε κράνον
Κασταλίαν φιλέων,
ἐθελήσαις ταῦτα νόῳ τιθέμεν εὔανδρόν τε χώραν.

Στρ. γ΄.

ἐκ θεῶν γὰρ μαχαναὶ πᾶσαι βροτέαις ἀρεταῖς,

καὶ σοφοὶ καὶ χερσὶ βιαταὶ περίγλωσσοί τ' ἔφυν.
ἄνδρα δ' ἐγὼ κεῖνον
αἰνῆσαι μενοινῶν ἔλπομαι
μὴ χαλκοπάραον ἄκουθ' ὡσείτ' ἀγῶνος βαλεῖν ἔξω πα-
λάμᾳ δονέων,
μακρὰ δὲ ῥίψαις ἀμεύσασθ' ἀντίους.
εἰ γὰρ ὁ πᾶς χρόνος ὄλβον μὲν οὕτω καὶ κτεάνων δόσιν
εὐθύνοι, καμάτων δ' ἐπίλασιν παράσχοι.

Ἀντ. γ'.

ἦ κεν ἀμνάσειεν, οἵαις ἐν πολέμοισι μάχαις
τλάμονι ψυχᾷ παρέμειν', ἀνίχ' εὑρίσκοντο θεῶν παλά-
μαις τιμάν,
οἵαν οὔτις Ἑλλάνων δρέπει,
πλούτου στεφάνωμ' ἀγέρωχον. νῦν γε μὰν τὰν Φιλοκτή-
του δίκαν ἐφέπων
ἐστρατεύθη. σὺν δ' ἀνάγκᾳ νιν φίλον
καί τις ἐὼν μεγαλάνωρ ἔσανεν. φαντὶ δὲ Λαμνόθεν
ἕλκει τειρόμενον μεταβάσοντας ἐλθεῖν

Ἐπ. γ'.

ἥρωας ἀντιθέους Ποίαντος υἱὸν τοξόταν·
ὃς Πριάμοιο πόλιν πέρσεν, τελεύτασέν τε πόνους Δανα-
οῖς,
ἀσθενεῖ μὲν χρωτὶ βαίνων, ἀλλὰ μοιρίδιον ἦν.
οὕτω δ' Ἱέρωνι θεὸς ὀρθωτὴρ πέλοι
τὸν προσέρποντα χρόνον, ὧν ἔραται καιρὸν διδούς.
Μοῖσα, καὶ πὰρ Δειναμένει κελαδῆσαι
πίθεό μοι ποινὰν τεθρίππων. χάρμα δ' οὐκ ἀλλότριον
νικαφορία πατέρος,
ἄγ' ἔπειτ' Αἴτνας βασιλεῖ φίλιον ἐξεύρωμεν ὕμνον.

Στρ. δ'.

τῷ πόλιν κείναν θεοδμάτῳ σὺν ἐλευθερίᾳ
Ἑλλίδος στάθμας Ἱέρων ἐν νόμοις ἔκτισσ'. ἐθέλοντι
δὲ Παμφύλου

καὶ μὰν Ἡρακλειδᾶν ἔκγονοι
ὄχθαις ὕπο Ταϋγέτου ναίοντες αἰεὶ μένειν τεθμοῖσιν ἐν Αἰγιμιοῦ
Δωριεῖς. ἔσχον δ' Ἀμύκλας ὄλβιοι,
Πινδόθεν ὀρνύμενοι, λευκοπώλων Τυνδαριδᾶν βαθύδοξοι γείτονες, ὧν κλέος ἄνθησεν αἰχμᾶς.

Ἀντ. δ΄.

Ζεῦ τέλει', αἰεὶ δὲ δὸς τοίαν Ἀμένα παρ' ὕδωρ
αἶσαν ἀστοῖς καὶ βασιλεῦσιν διακρίνειν ἔτυμον λόγον ἀνθρώπων.
σύν τοι τίν κεν ἀγητὴρ ἀνήρ,
υἱῷ τ' ἐπιτελλόμενος, δᾶμον γεραίρων τράποι σύμφωνον ἐς ἡσυχίαν.
λίσσομαι νεῦσον, Κρονίων, ἄμερον
ὄφρα κατ' οἶκον ὁ Φοίνιξ ὁ Τυρσανῶν τ' ἀλαλατὸς ἔχῃ, ναυσίστονον ὕβριν ἰδὼν τὰν πρὸ Κύμας·

Ἐπ. δ΄.

οἷα Συρακοσίων ἀρχῷ δαμασθέντες πάθον,
ὠκυπόρων ἀπὸ ναῶν ὅ σφιν ἐν πόντῳ βάλεθ' ἁλικίαν,
Ἑλλάδ' ἐξέλκων βαρείας δουλείας. ἀρέομαι
πὰρ μὲν Σαλαμῖνος Ἀθαναίων χάριν
μισθόν, ἐν Σπάρτᾳ δ' ἐρέω πρὸ Κιθαιρῶνος μάχαν,
ταῖσι Μήδειοι κάμον ἀγκυλότοξοι,
παρὰ δὲ τὰν εὔυδρον ἀκτὰν Ἰμέρα παίδεσσιν ὕμνον Δεινομένεος τελέσαις,
τὸν ἐδέξαντ' ἀμφ' ἀρετᾷ, πολεμίων ἀνδρῶν καμόντων.

Στρ. ε΄.

καιρὸν εἰ φθέγξαιο, πολλῶν πείρατα συντανύσαις
ἐν βραχεῖ, μείων ἔπεται μῶμος ἀνθρώπων. ἀπὸ γὰρ κόρος ἀμβλύνει
αἰανὴς ταχείας ἐλπίδας·
ἀστῶν δ' ἀκοὰ κρύφιον θυμὸν βαρύνει μάλιστ' ἐσλοῖσιν ἐπ' ἀλλοτρίοις.

ἀλλ' ὅμως, κρέσσων γὰρ οἰκτιρμοῦ φθόνος,
μὴ παρίει καλά. νώμᾳ δικαίῳ πηδαλίῳ στρατὸν· ἀψευδεῖ δὲ πρὸς ἄκμονι χάλκευε γλῶσσαν.

Ἀντ. ε'.

εἴ τι καὶ φλαῦρον παραιθύσσει, μέγα τοι φέρεται πὰρ σέθεν. πολλῶν ταμίας ἐσσί· πολλοὶ μάρτυρες ἀμφοτέροις πιστοί.
εὐανθεῖ δ' ἐν ὀργᾷ παρμένων,
εἴπερ τι φιλεῖς ἀκοὰν ἀδεῖαν αἰεὶ κλύειν, μὴ κάμνε λίαν δαπάναις·
ἐξίει δ' ὥσπερ κυβερνάτας ἀνὴρ
ἱστίον ἀνεμόεν. μὴ δολωθῇς, ὦ φίλος, εὐτραπέλοις κέρδεσσ'· ὀπιθόμβροτον αὔχημα δόξας

Ἐπ. ε'.

οἷον ἀποιχομένων ἀνδρῶν δίαιταν μανύει
καὶ λογίοις καὶ ἀοιδοῖς. οὐ φθίνει Κροίσου φιλόφρων ἀρετά·
τὸν δὲ ταύρῳ χαλκέῳ καυτῆρα νηλέα νόον
ἐχθρὰ Φάλαριν κατέχει παντᾷ φάτις,
οὐδέ νιν φόρμιγγες ὑπωρόφιαι κοινωνίαν
μαλθακὰν παίδων ἀάροισι δέκονται.
τὸ δὲ παθεῖν εὖ πρῶτον ἀέθλων· εὖ δ' ἀκούειν δεύτερα μοῖρ'· ἀμφοτέροισι δ' ἀνὴρ
ὃς ἂν ἐγκύρσῃ, καὶ ἔλῃ, στέφανον ὕψιστον δέδεκται.

HEAD OF NIKE.
Demareteion of Gelon I., B.C. 480.

VICTORIOUS QUADRIGA.
Coin of Syracuse.

ΠΥΘΙΟΝΙΚΑΙ Β΄

ΙΕΡΩΝΙ ΣΥΡΑΚΟΣΙΩι

ΑΡΜΑΤΙ.

Στρ. α΄.

Μεγαλοπόλιες ὦ Συράκοσαι, βαθυπολέμου
τέμενος Ἄρεος, ἀνδρῶν ἵππων τε σιδαροχαρμᾶν δαιμόνιαι τροφοί,
ὔμμιν τόδε τᾶν λιπαρᾶν ἀπὸ Θηβᾶν φέρων
μέλος ἔρχομαι ἀγγελίαν τετραορίας ἐλελίχθονος,
εὐάρματος Ἱέρων ἐν ᾧ κρατέων
τηλαυγέσιν ἀνέδησεν Ὀρτυγίαν στεφάνοις,
ποταμίας ἔδος Ἀρτέμιδος, ἅς οὐκ ἄτερ
κείνας ἀγαναῖσιν ἐν χερσὶ ποικιλανίους ἐδάμασσε πώλους.

Ἀντ. α΄.

ἐπὶ γὰρ ἰοχέαιρα παρθένος χερὶ διδύμᾳ
ὅ τ' ἐναγώνιος Ἑρμᾶς αἰγλαέντα τίθησι κόσμον, ξεστὸν ὅταν δίφρον

STROPHAE.

I. ⏑ – ⏑ | ⏑ – ⏑ | – ⏑ | – ⏑ ‖ – ⏑ | ⏑ – ⏑ | – ∧ ‖
⏑ – ⏑ | – ⏑ | ⌊ ‖ – ≥ | – ⏑ | – ⏑ | – > · ‖ – ⏑ | – ⏑ | – ∧]

II. > ⋮ – ⏑ | – ⏑ | – ⏑ | ⌊ | – ⏑ | – ∧ ‖
ω ⋮ – ⏑ | – ⏑ | – ⏑ ‖ – ⏑ | – ⏑ | – ⏑ | – ∧ ‖
> ⋮ – ⏑ | ⏑ – ⏑ | – ⏑ | – ⏑ | – ∧ ‖
> ⋮ – ⏑ | ⏑ – ⏑ | – ⏑ | – ⏑ | – ∧ ‖
⏑ – ⏑ | – ⏑ | ⌊ ‖ ⏑ – ⏑ | ⌊ | – ⏑ | – ∧]

III. > ⋮ – ⏑ | – ⏑ | ⌊ · ‖ – ⏑ | – ⏑ | – · ⏑ ‖ – ⏑ | – ⏑ | – ⏑]

I. 4 3. 3 4 3. II. 6. 3 4. 5. 6. 3 4. III. 3 3 3.

ἔν θ' ἅρματα πεισιχάλινα καταζευγνύῃ
σθένος ἵππειον, ὀρσοτρίαιναν εὐρυβίαν καλέων θεόν.
ἄλλοις δέ τις ἐτέλεσσεν ἄλλος ἀνὴρ
εὐαχέα βασιλεῦσιν ὕμνον, ἄποιν' ἀρετᾶς.
κελαδέοντι μὲν ἀμφὶ Κινύραν πολλάκις
φᾶμαι Κυπρίων, τὸν ὁ χρυσοχαῖτα προφρόνως ἐφίλησ' Ἀπόλλων,

Ἐπ. α'.

ἱερέα κτίλον Ἀφροδίτας· ἄγει δὲ χάρις φίλων ποίνιμος ἀντὶ Fέργων ὀπιζομένα·
σὲ δ', ὦ Δεινομένειε παῖ, Ζεφυρία πρὸ δόμων
Λοκρὶς παρθένος ἀπύει, πολεμίων καμάτων ἐξ ἀμαχάνων
διὰ τεὰν δύναμιν δρακεῖσ' ἀσφαλές.
θεῶν δ' ἐφετμαῖς Ἰξίονα φαντὶ ταῦτα βροτοῖς
λέγειν ἐν πτερόεντι τροχῷ
παντᾷ κυλινδόμενον·
τὸν εὐεργέταν ἀγαναῖς ἀμοιβαῖς ἐποιχομένους τίνεσθαι.

Στρ. β'.

ἔμαθε δὲ σαφές. εὐμενέσσι γὰρ παρὰ Κρονίδαις
γλυκὺν ἑλὼν βίοτον, μακρὸν οὐχ ὑπέμεινεν ὄλβον, μαινομέναις φρασὶν
Ἥρας ὅτ' ἐράσσατο, τὰν Διὸς εὐναὶ λάχον

Epodi.

I. II. ⏑ – ⏑ | – ⏑ – | – ⏑ | ⌊ ‖ – ⏑ | – ⏑ – | – ⏑ | ⌊ · ‖ – ⏑ – | – ⏑ |
⌊ ‖ – ⏑ | – ⏑ – | – ∧ ‖

III. ⏑ ⋮ ⌊ | – ⏑ – | – ⏑ | ⌊ · ‖ – ⏑ ⏑ – | – ⏑ | – ∧ ‖
⏑ ⋮ ⌊ | – ⏑ – | – ⏑ | ⌊ ‖ – ⏑ ⏑ – | – ⏑ | ⌊ · ‖ – ⏑ | – ⏑ – | – ∧ ‖

IV. ⏑ – ⏑ | – ⏑ – | – ⏑ | ⌊ · ‖ – ⏑ | – ∧ ‖
⏑ ⋮ – ⏑ | ⌊ ‖ – ⏑ | – ⏑ – | – ⏑ | ⌊ ‖ – ⏑ | – ∧ ‖

V. ⏑ ⋮ ⌊ | – ⏑ – | ⌊ ‖ – ⏑ | – ∧ ‖
> ⋮ – ⏑ | – ⏑ – | – ∧ ‖

VI. ⏑ ⋮ ⌊ | – ⏑ | – ⏑ – | – · ⏑ ‖ ⌊ | – · ⏑ ‖ – ⏑ – | – ⏑ | ⌊ | – ∧ ‖

I. 44. II. 33. III. 43. 433. IV. 42. 242. V. 32. 3. VI. 424.

πολυγαθέες· ἀλλά νιν ὕβρις εἰς ἀϝάταν ὑπεράφανον
ὦρσεν· τάχα δὲ παθὼν ἐοικότ' ἀνὴρ
ἐξαίρετον ἔλε μόχθον. αἱ δύο δ' ἀμπλακίαι
φερέπονοι τελέθοντι· τὸ μὲν ἥρως ὅτι
ἐμφύλιον αἷμα πρώτιστος οὐκ ἄτερ τέχνας ἐπέμιξε θνατοῖς·

Ἀντ. β'.

ὅτι τε μεγαλοκευθέεσσιν ἔν ποτε θαλάμοις
Διὸς ἄκοιτιν ἐπειρᾶτο. χρὴ δὲ κατ' αὐτὸν αἰεὶ παντὸς ὁρᾶν μέτρον.
εὐναὶ δὲ παράτροποι ἐς κακότατ' ἀθρόαν
ἔβαλόν ποτε καὶ τὸν ἑλόντ', ἐπεὶ νεφέλᾳ παρελέξατο,
ψεῦδος γλυκὺ μεθέπων, ἄϊδρις ἀνήρ·
εἶδος γὰρ ὑπεροχωτάτᾳ πρέπεν Οὐρανιδᾶν
θυγατέρι Κρόνου· ἄντε δόλον αὐτῷ θέσαν
Ζηνὸς παλάμαι, καλὸν πῆμα. τὸν δὲ τετράκναμον ἔπραξε δεσμόν,

Ἐπ. β'.

ἐὸν ὄλεθρον ὅγ'· ἐν δ' ἀφύκτοισι γυιοπέδαις πεσὼν τᾶν πολύκοινον ἀνδέξατ' ἀγγελίαν.
ἄνευ Ϝοι Χαρίτων τέκεν γόνον ὑπερφίαλον,
μόνᾳ καὶ μόνον, οὔτ' ἐν ἀνδράσι γερασφόρον οὔτ' ἐν θεῶν νόμοις·
τὸν ὀνύμαξε τράφοισα Κένταυρον, ὃς
ἵπποισι Μαγνητίδεσσιν ἐμίγνυτ' ἐν Παλίου
σφυροῖς, ἐκ δ' ἐγένοντο στρατὸς
θαυμαστός, ἀμφοτέροις
ὁμοῖοι τοκεῦσι, τὰ ματρόθεν μὲν κάτω, τὰ δ' ὕπερθε πατρός.

Στρ. γ'.

θεὸς ἅπαν ἐπὶ Ϝελπίδεσσι τέκμαρ ἀνύεται,
θεός, ὃ καὶ πτερόεντ' αἰετὸν κίχε, καὶ θαλασσαῖον παραμείβεται

δελφῖνα, καὶ ὑψιφρόνων τιν' ἔκαμψε βροτῶν,
ἑτέροισι δὲ κῦδος ἀγήραον παρέδωκ'. ἐμὲ δὲ χρεὼν
φεύγειν δάκος ἀδινὸν κακαγοριᾶν.
εἶδον γὰρ ἑκὰς ἐὼν ταπόλλ' ἐν ἀμαχανίᾳ
ψογερὸν Ἀρχίλοχον βαρυλόγοις ἔχθεσιν
πιαινόμενον· τὸ πλουτεῖν δὲ σὺν τύχᾳ πότμου σοφίας
ἄριστον.

Ἀντ. γ'.

τὺ δὲ σάφα νιν ἔχεις, ἐλευθέρᾳ φρενὶ πεπαρεῖν,
πρύτανι κύριε πολλᾶν μὲν εὐστεφάνων ἀγυιᾶν καὶ στρατοῦ. εἰ δέ τις
ἤδη κτεάτεσσί τε καὶ περὶ τιμᾷ λέγει
ἕτερόν τιν' ἀν' Ἑλλάδα τῶν πάροιθε γενέσθαι ὑπέρτερον,
χαύνᾳ παπίδι παλαιμονεῖ κενεά.
εὐανθέα δ' ἀναβάσομαι στόλον ἀμφ' ἀρετᾷ
κελαδέων. νεότατι μὲν ἀρήγει θράσος
δεινῶν πολέμων· ὅθεν φαμὶ καὶ σὲ τὰν ἀπείρονα δόξαν
εὑρεῖν,

Ἐπ. γ'.

τὰ μὲν ἐν ἱπποσόαισιν ἄνδρεσσι μαρνάμενον, τὰ δ' ἐν
πεζομάχαισι· βουλαὶ δὲ πρεσβύτεραι
ἀκίνδυνον ἐμοὶ Fέπος σὲ ποτὶ πάντα λόγον
ἐπαινεῖν παρέχοντι. χαῖρε. τόδε μὲν κατὰ Φοίνισσαν
ἐμπολὰν
μέλος ὑπὲρ πολιᾶς ἁλὸς πέμπεται·
τὸ Καστόρειον δ' ἐν Αἰολίδεσσι χορδαῖς θέλων
ἄθρησον χάριν ἑπτακτύπου
φόρμιγγος ἀντόμενος.
γένοι' οἷος ἐσσὶ μαθών· καλός τοι πίθων παρὰ παισίν,
αἰεὶ

Στρ. δ'.

καλός. ὁ δὲ Ῥαδάμανθυς εὖ πέπραγεν, ὅτι φρενῶν

ἔλαχε καρπὸν ἀμώμητον, οὐδ' ἀπάταισι θυμὸν τέρπεται ἔνδοθεν,
οἷα ψιθύρων παλάμαις ἔπετ' αἰεὶ βροτῶν.
ἄμαχον κακὸν ἀμφοτέροις διαιβολιᾶν ὑποφάτιες,
ὀργαῖς ἀτενὲς ἀλωπέκων ἴκελοι.
κερδοῖ δὲ τί μάλα τοῦτο κερδαλέον τελέθει;
ἅτε γὰρ εἰνάλιον πόνον ἐχοίσας βαθὺ
σκευᾶς ἑτέρας, ἀβάπτιστός εἰμι φελλὸς ὡς ὑπὲρ ἕρκος ἅλμας.

Ἀντ. δ΄.

ἀδύνατα δ' ἔπος ἐκβαλεῖν κραταιὸν ἐν ἀγαθοῖς
δόλιον ἀστόν· ὅμως μὰν σαίνων ποτὶ πάντας, ἀγὰν πάγχυ διαπλέκει.
οὔ Fοι μετέχω θράσεος. φίλον εἴη φιλεῖν·
ποτὶ δ' ἐχθρὸν ἅτ' ἐχθρὸς ἐὼν λύκοιο δίκαν ὑποθεύσομαι,
ἄλλ' ἄλλοτε πατέων ὁδοῖς σκολιαῖς.
ἐν πάντα δὲ νόμον εὐθύγλωσσος ἀνὴρ προφέρει,
παρὰ τυραννίδι, χὠπόταν ὁ λάβρος στρατός,
χὥταν πόλιν οἱ σοφοὶ τηρέωντι. χρὴ δὲ πρὸς θεὸν οὐκ ἐρίζειν,

Ἐπ. δ΄.

ὃς ἀνέχει ποτὲ μὲν τὰ κείνων, τότ' αὖθ' ἑτέροις ἔδωκεν μέγα κῦδος. ἀλλ' οὐδὲ ταῦτα νόον
ἰαίνει φθονερῶν· στάθμας δέ τινος ἑλκόμενοι
περισσᾶς ἐνέπαξαν ἕλκος ὀδυναρὸν ἑᾷ πρόσθε καρδίᾳ,
πρὶν ὅσα φρονεῖ μητίονται τυχεῖν.
φέρειν δ' ἐλαφρῶς ἐπαυχένιον λαβόντα ζυγὸν
ἀρήγει· ποτὶ κέντρον δέ τοι
λακτιζέμεν τελέθει
ὀλισθηρὸς οἶμος. ἀδόντα δ' εἴη με τοῖς ἀγαθοῖς ὁμιλεῖν.

ΙΕΡΩΝΙ ΣΥΡΑΚΟΣΙΩι

ΚΕΛΗΤΙ.

Στρ. α'.

Ἤθελον Χείρωνά κε Φιλυρίδαν,
εἰ χρεὼν τοῦθ' ἁμετέρας ἀπὸ γλώσσας κοινὸν εὔξασθαι Ϝέπος,
ζώειν τὸν ἀποιχόμενον,
Οὐρανίδα γόνον εὐρυμέδοντα Κρόνου, βάσσαισί τ' ἄρχειν Παλίου Φῆρ' ἀγρότερον,
νοῦν ἔχοντ' ἀνδρῶν φίλον· οἷος ἐὼν θρέψεν ποτὲ
τέκτονα νωδυνίας ἄμερον γυιαρκέος Ἀσκλαπιόν,
ἥρωα παντοδαπᾶν ἀλκτῆρα νούσων.

Ἀντ. α'.

τὸν μὲν εὐίππου Φλεγύα θυγάτηρ
πρὶν τελέσσαι ματροπόλῳ σὺν Ἐλειθυίᾳ, δαμεῖσα χρυσέοις

STROPHAE.

I. ⏑– | ––| –⏑⏑|–⏑⏑| –⏑ ‖
⏑– | ––| –⏑⏑|–⏑⏑|–•–‖⏑–|––|⏑–| –⏑ ‖
–⁝–⏑⏑|–⏑⏑| –⏑ ‖
–⏑⏑ |–⏑⏑|–⏑⏑|–⏑⏑|–,–‖⏑–|––|⏑–|–•–‖
–⏑⏑| –⏑ ‖

II. ⏑– |–•–‖–⏑⏑|–⏑⏑| –– ‖⏑–|–⏑ ‖

III. –⏑⏑ |–⏑⏑| ⏑ | ⏑– |–•–‖⏑–|––|⏑–| –⏑ ‖
–⏑⏑ |–⏑⏑| ––| ⏑– | –– ‖

I. 5.54.3.542. II. 232. III. 54.5.

τόξοισιν ὕπ' Ἀρτέμιδος
ἐν θαλάμῳ, δόμον εἰς Ἀΐδα κατέβα τέχναις Ἀπόλλωνος.
χόλος δ' οὐκ ἀλίθιος
γίνεται παίδων Διός. ἁ δ' ἀποφλαυρίξαισά νιν
ἀμπλακίαισι φρενῶν, ἄλλον αἴνησεν γάμον κρύβδαν
πατρός,
πρόσθεν ἀκειρεκόμᾳ μιχθεῖσα Φοίβῳ,

Ἐπ. α'.

καὶ φέροισα σπέρμα θεοῦ καθαρόν.
οὐκ ἔμειν' ἐλθεῖν τράπεζαν νυμφίαν,
οὐδὲ παμφώνων ἰαχὰν ὑμεναίων, ἅλικες
οἷα παρθένοι φιλέοισιν ἑταῖραι
ἐσπερίαις ὑποκουρίζεσθ' ἀοιδαῖς· ἀλλά τοι
ἤρατο τῶν ἀπεόντων· οἷα καὶ πολλοὶ πάθον.
ἔστι δὲ φῦλον ἐν ἀνθρώποισι ματαιότατον,
ὅστις αἰσχύνων ἐπιχώρια παπταίνει τὰ πόρσω,
μεταμώνια θηρεύων ἀκράντοις ἐλπίσιν.

Στρ. β'.

ἔσχε τοιαύταν μεγάλαν ἀϜάταν
καλλιπέπλου λῆμα Κορωνίδος. ἐλθόντος γὰρ εὐνάσθη
ξένου

Epodi.

I. ⏑– | – – | – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ‖
⏑– | –, – ‖ ⏑– | – – • ‖ ⏑– | – ⏑ ‖
⏑– | – – | – ⏑ ⏑ | – ⏑ ⏑ | – – • ‖ ⏑– | – ⏑]

II. ⏑– | – ≥ ‖ – ⏑ ⏑ | – ⏑ ⏑ | – – ‖
– ⏑ ⏑ | – ⏑ ⏑ | – – ‖ ⏑– | – – • ‖ ⏑– | – ⏑]

III. – ⏑ ⏑ | – ⏑ ⏑ | – – | ⏑– | – • – ‖ ⏑– | – ⏑ ‖
– ⏑ ⏑ | – ⏑ ⏑ | – • – ‖ – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ‖
⏑– | – • – ‖ – ⏑ ⏑ | – ⏑ ⏑ | – – | ⏑– | – –]

IV. ⏑ ⏑ : – ⏑ ⏑ | – – ‖ ⏑– | – – ‖ ⏑– | – ⏑]

I. 5.222.52. II. 23.322. III. 52.33.25. IV. 222.

λέκτροισιν ἀπ᾽ Ἀρκαδίας.
οὐδ᾽ ἔλαθε σκοπόν· ἐν δ᾽ ἄρα μηλοδόκῳ Πυθῶνι τόσσαις
ἄιεν ναοῦ βασιλεὺς
Λοξίας, κοινᾶνι παρ᾽ εὐθυτάτῳ γνώμαν πιθών,
πάντα Ϝίσαντι νόῳ· ψευδέων δ᾽ οὐχ ἅπτεται· κλέπτει τέ νιν
οὐ θεὸς οὐ βροτὸς ἔργοις οὔτε βουλαῖς.

Ἀντ. β′.

καὶ τότε γνοὺς Ἴσχυος Εἰλατίδα
ξεινίαν κοίταν ἄθεμίν τε δόλον, πέμψεν κασιγνήταν μένει
θύοισαν ἀμαιμακέτῳ
ἐς Λακέρειαν. ἐπεὶ παρὰ Βοιβιάδος κρημνοῖσιν ᾤκει παρθένος. δαίμων δ᾽ ἕτερος
ἐς κακὸν τρέψαις ἐδαμάσσατό νιν· καὶ γειτόνων
πολλοὶ ἐπαῦρον, ἁμᾷ δ᾽ ἔφθαρεν. πολλὰν ὄρει πῦρ ἐξ ἑνὸς
σπέρματος ἐνθορὸν ἀίστωσεν ὕλαν.

Ἐπ. β′.

ἀλλ᾽ ἐπεὶ τείχει θέσαν ἐν ξυλίνῳ
σύγγονοι κούραν, σέλας δ᾽ ἀμφέδραμεν
λάβρον Ἀφαίστου, τότ᾽ ἔειπεν Ἀπόλλων· Οὐκέτι
τλάσομαι ψυχᾷ γένος ἀμὸν ὀλέσσαι
οἰκτροτάτῳ θανάτῳ ματρὸς βαρείᾳ σὺν πάθᾳ.
ὣς φάτο· βάματι δ᾽ ἐν πρώτῳ κιχὼν παῖδ᾽ ἐκ νεκροῦ
ἅρπασε· καιομένα δ᾽ αὐτῷ διέφαινε πυρά·
καί ῥά νιν Μάγνητι φέρων πόρε Κενταύρῳ διδάξαι
πολυπήμονας ἀνθρώποισιν ἰᾶσθαι νόσους.

Στρ. γ′.

τοὺς μὲν ὦν, ὅσσοι μόλον αὐτοφύτων
ἑλκέων ξυνάονες, ἢ πολιῷ χαλκῷ μέλη τετρωμένοι
ἢ χερμάδι τηλεβόλῳ,

ἢ θερινῷ πυρὶ περθόμενοι δέμας ἢ χειμῶνι, λύσαις ἄλλον ἀλλοίων ἀχέων
ἔξαγεν, τοὺς μὲν μαλακαῖς ἐπαοιδαῖς ἀμφέπων, τοὺς δὲ προσανέα πίνοντας, ἢ γυίοις περάπτων πάντοθεν φάρμακα, τοὺς δὲ τομαῖς ἔστασεν ὀρθούς.

Ἀντ. γ'.

ἀλλὰ κέρδει καὶ σοφία δέδεται.
ἔτραπεν καὶ κεῖνον ἀγάνορι μισθῷ χρυσὸς ἐν χερσὶν φανεὶς
ἄνδρ' ἐκ θανάτου κομίσαι
ἤδη ἁλωκότα· χερσὶ δ' ἄρα Κρονίων ῥίψαις δι' ἀμφοῖν ἀμπνοὰν στέρνων κάθελεν
ὠκέως, αἴθων δὲ κεραυνὸς ἐνέσκιμψεν μόρον.
χρὴ τὰ Ϝεοικότα πὰρ δαιμόνων μαστευέμεν θναταῖς φρασίν,
γνόντα τὸ πὰρ ποδός, οἵας εἰμὲν αἴσας.

Ἐπ. γ'.

μή, φίλα ψυχά, βίον ἀθάνατον
σπεῦδε, τὰν δ' ἔμπρακτον ἄντλει μαχανάν.
εἰ δὲ σώφρων ἄντρον ἔναι' ἔτι Χείρων, καί τί Ϝοι φίλτρον ἐν θυμῷ μελιγάρυες ὕμνοι
ἁμέτεροι τίθεν· ἰατῆρά τοί κέν νιν πίθον
καὶ νυν ἐσλοῖσι παρασχεῖν ἀνδράσιν θερμᾶν νόσων
ἤ τινα Λατοΐδα κεκλημένον ἢ πατέρος.
καί κεν ἐν ναυσὶν μόλον Ἰονίαν τέμνων θάλασσαν
Ἀρέθουσαν ἐπὶ κράναν παρ' Αἰτναῖον ξένον,

Στρ. δ'.

ὃς Συρακόσσαισι νέμει βασιλεὺς
πρᾶὺς ἀστοῖς, οὐ φθονέων ἀγαθοῖς, ξείνοις δὲ θαυμαστὸς πατήρ.
τῷ μὲν διδύμας χάριτας
εἰ κατέβαν ὑγίειαν ἄγων χρυσέαν κῶμόν τ' ἀέθλων Πυθίων αἴγλαν στεφάνοις,

τοὺς ἀριστεύων Φερένικος ἔλ' ἐν Κίρρᾳ ποτέ,
ἀστέρος οὐρανίου φαμὶ τηλαυγέστερον κείνῳ φάος
ἐξικόμαν κε βαθὺν πόντον περάσαις.

Ἀντ. δ'.

ἀλλ' ἐπεύξασθαι μὲν ἐγὼν ἐθέλω
Ματρί, τὰν κοῦραι παρ' ἐμὸν πρόθυρον σὺν Πανὶ μέλ-
πονται θαμὰ
σεμνὰν θεὸν ἐννύχιαι.
εἰ δὲ λόγων συνέμεν κορυφάν, Ἱέρων, ὀρθὰν ἐπίστα,
μανθάνων οἶσθα προτέρων·
ἓν παρ' ἑσλὸν πήματα σύνδυο δαίονται βροτοῖς
ἀθάνατοι· τὰ μὲν ὧν οὐ δύνανται νήπιοι κόσμῳ φέρειν,
ἀλλ' ἀγαθοί, τὰ καλὰ τρέψαντες ἔξω.

Ἐπ. δ'.

τὶν δὲ μοῖρ' εὐδαιμονίας ἔπεται.
λαγέταν γάρ τοι τύραννον δέρκεται,
εἴ τιν' ἀνθρώπων, ὁ μέγας πότμος. αἰὼν δ' ἀσφαλὴς
οὐκ ἔγεντ' οὔτ' Αἰακίδᾳ παρὰ Πηλεῖ
οὔτε παρ' ἀντιθέῳ Κάδμῳ· λέγονται μὰν βροτῶν
ὄλβον ὑπέρτατον οἳ σχεῖν, οἵτε καὶ χρυσαμπύκων
μελπομενᾶν ἐν ὄρει Μοισᾶν καὶ ἐν ἑπταπύλοις
ἄϊον Θήβαις, ὁπόθ' Ἁρμονίαν γᾶμεν βοῶπιν,
ὁ δὲ Νηρέος εὐβούλου Θέτιν παῖδα κλυτάν.

Στρ. ε'.

καὶ θεοὶ δαίσαντο παρ' ἀμφοτέροις,
καὶ Κρόνου παῖδας βασιλῆας ἴδον χρυσέαις ἐν ἕδραις,
ἕδνα τε
δέξαντο· Διὸς δὲ χάριν
ἐκ προτέρων μεταμειψάμενοι καμάτων ἔστασαν ὀρθὰν
καρδίαν. ἐν δ' αὖτε χρόνῳ
τὸν μὲν ὀξείαισι θύγατρες ἐρήμωσαν πάθαις

εὐφροσύνας μέρος αἱ τρεῖς· ἀτὰρ λευκῳλένῳ γε Ζεὺς
πατὴρ
ἤλυθεν ἐς λέχος ἱμερτὸν Θυώνᾳ.

Ἀντ. ε'.

τοῦ δὲ παῖς, ὕπερ μόνον ἀθανάτα
τίκτεν ἐν Φθίᾳ Θέτις, ἐν πολέμῳ τόξοις ἀπὸ ψυχὰν
λιπὼν
ὧρσεν πυρὶ καιόμενος
ἐκ Δαναῶν γόον. εἰ δὲ νόῳ τις ἔχει θνατῶν ἀλαθείας
ὁδόν, χρὴ πρὸς μακάρων
τυγχάνοντ' εὖ πασχέμεν. ἄλλοτε δ' ἀλλοῖαι πνοαὶ
ὑψιπετᾶν ἀνέμων. ὄλβος οὐκ ἐς μακρὸν ἀνδρῶν ἔρχεται,
πάμπολυς εὖτ' ἂν ἐπιβρίσαις ἕπηται.

Ἐπ. ε'.

σμικρὸς ἐν σμικροῖς, μέγας ἐν μεγάλοις
ἔσσομαι· τὸν ἀμφέποντ' αἰεὶ φρασὶν
δαίμον' ἀσκήσῳ κατ' ἐμὰν θεραπεύων μαχανάν.
εἰ δέ μοι πλοῦτον θεὸς ἄβρὸν ὀρέξαι,
ἐλπίδ' ἔχω κλέος εὑρέσθαι κεν ὑψηλὸν πρόσω.
Νέστορα καὶ Λύκιον Σαρπηδόν', ἀνθρώπων φάτις,
ἐξ ἐπέων κελαδεννῶν, τέκτονες οἷα σοφοὶ
ἄρμοσαν, γινώσκομεν. ἁ δ' ἀρετὰ κλειναῖς ἀοιδαῖς
χρονία τελέθει. παύροις δὲ πράξασθ' εὐμαρές.

THE MOTHER OF THE GODS.
Coin of Smyrna.

ΠΥΘΙΟΝΙΚΑΙ Δ'.

ΑΡΚΕΣΙΛΑι ΚΥΡΗΝΑΙΩι

ΑΡΜΑΤΙ.

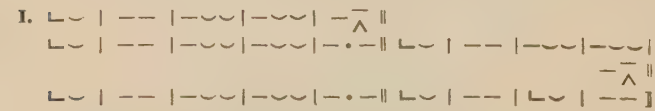
Στρ. α'.

Σᾴμερον μὲν χρή σε παρ' ἀνδρὶ φίλῳ
στᾶμεν, εὐίππου βασιλῆι Κυράνας, ὄφρα κωμάζοντι σὺν
'Αρκεσίλᾳ,
Μοῖσα, Λατοίδαισιν ὀφειλόμενον Πυθῶνι τ' αὔξῃς οὖρον
ὕμνων,
ἔνθα ποτὲ χρυσέων Διὸς αἰητῶν πάρεδρος
οὐκ ἀποδάμου 'Απόλλωνος τυχόντος ἵρεα
χρῆσεν οἰκιστῆρα Βάττον καρποφόρου Λιβύας, ἱερὰν
νᾶσον ὡς ἤδη λιπὼν κτίσσειεν εὐάρματον
πόλιν ἐν ἀργινόεντι μαστῷ,

'Αντ. α'.

καὶ τὸ Μηδείας ἔπος ἀγκομίσαι

STROPHAE.



I. 5.55.54. II. 42.44. III. 44.44.4.

ἑβδόμᾳ καὶ σὺν δεκάτᾳ γενεᾷ Θήραιον, Αἰήτᾳ τό ποτε ζαμενὴς
παῖς ἀπέπνευσ' ἀθανάτου στόματος, δέσποινα Κόλχων. εἶπε δ' οὕτως
ἡμιθέοισιν Ἰάσονος αἰχματᾶο ναύταις· 20
Κέκλυτε, παῖδες ὑπερθύμων τε φωτῶν καὶ θεῶν·
φαμὶ γὰρ τᾶσδ' ἐξ ἁλιπλάκτου ποτὲ γᾶς Ἐπάφοιο κόραν 25
ἀστέων ῥίζαν φυτεύσεσθαι μελησίμβροτον
Διὸς ἐν Ἄμμωνος θεμέθλοις.

Ἐπ. α'.

ἀντὶ δελφίνων δ' ἐλαχυπτερύγων ἵππους ἀμείψαντες θοάς, 30
ἁνία τ' ἀντ' ἐρετμῶν δίφρους τε νωμάσοισιν ἀελλόποδας.
κεῖνος ὄρνις ἐκτελευτάσει μεγαλᾶν πολίων
μητρόπολιν Θήραν γενέσθαι, τόν ποτε Τριτωνίδος ἐν προχοαῖς 35
λίμνας θεῷ ἀνέρι Ϝειδομένῳ γαῖαν διδόντι
ξείνια πρῴραθεν Εὔφαμος καταβὰς
δέξατ'· αἴσιον δ' ἐπί Ϝοι Κρονίων Ζεὺς πατὴρ ἔκλαγξε βροντάν· 40

Epodi.

I. ⏑ – | – ⏑ – ‖ – ⏑ ⏑ | – ⏑ ⏑ | – – | ⏑ ⏑ | – – ⏑ ‖ ⏑ ⏑ | – ⏑]

II. – ⏑ ⏑ | – ⏑ ⏑ | – – ‖ ⏑ ⏑ | – – ⏑ ‖ – ⏑ ⏑ | – ⏑ ⏑ | – ⏑]

III. ⏑ ⏑ | – – | ⏑ ⏑ | – – ‖ – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ‖
– ⏑ ⏑ | – ⏑ – ‖ ⏑ ⏑ | – – | ⏑ ⏑ | – – ⏑ ‖ – ⏑ ⏑ | – ⏑ ⏑ | – ⏑]

IV. – ⁝ – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ – ‖ ⏑ ⏑ | – – ‖
⏑ ⏑ | – – | ⏑ ⏑ | – – ‖ – ⏑ ⏑ | – ⏑]

V. ⏑ ⏑ | – ≥ ‖ – ⏑ ⏑ | – ⏑ ⏑ | ␣ | ⏑ ⏑ | – ⏑ – ‖ ⏑ ⏑ | – –]

I. 252. II. 323. III. 43. 243. IV. 42. 42. V. 252.

Στρ. β'.

ἀνίκ' ἄγκυραν ποτὶ χαλκόγενυν
νᾶϊ κρημνάντων ἐπέτοσσε, θοᾶς Ἀργοῦς χαλινόν. δώ-
δεκα δὲ πρότερον
ἁμέρας ἐξ Ὠκεανοῦ φέρομεν νώτων ὕπερ γαίας ἐρήμου
εἰνάλιον δόρυ, μήδεσιν ἀνσπάσαντες ἀμοῖς.
τοὐτάκι δ' οἰοπόλος δαίμων ἐπῆλθεν, φαιδίμαν
ἀνδρὸς αἰδοίου περ' ὄψιν θηκάμενος· φιλίων δ' ἐπέων
ἄρχετο, ξείνοις ἅτ' ἐλθόντεσσιν εὐεργέται
δεῖπν' ἐπαγγέλλοντι πρῶτον.

Ἀντ. β'.

ἀλλὰ γὰρ νόστου πρόφασις γλυκεροῦ
κώλυεν μεῖναι. φάτο δ' Εὐρύπυλος Γαιάοχου παῖς
ἀφθίτου Ἐννοσίδα
ἔμμεναι· γίνωσκε δ' ἐπειγομένους· ἂν δ' εὐθὺς ἁρπάξαις
ἀρούρας
δεξιτερᾷ προτυχὸν ξένιον μάστευσε δοῦναι.
οὐδ' ἀπίθησέ νιν, ἀλλ' ἥρως ἐπ' ἀκταῖσιν θορὼν
χειρί Foι χεῖρ' ἀντερείσαις δέξατο βώλακα δαιμονίαν.
πεύθομαι δ' αὐτὰν κατακλυσθεῖσαν ἐκ δούρατος
ἐναλίαν βᾶμεν σὺν ἅλμᾳ

Ἐπ. β'.

ἐσπέρας, ὑγρῷ πελάγει σπομέναν. ἦ μάν νιν ὤτρυνον
θαμὰ
λυσιπόνοις θεραπόντεσσιν φυλάξαι· τῶν δ' ἐλάθοντο
φρένες·
καί νυν ἐν τᾷδ' ἄφθιτον νάσῳ κέχυται Λιβύας
εὐρυχόρου σπέρμα πρὶν ὥρας. εἰ γὰρ οἵκοι νιν βάλε
πὰρ χθόνιον
Ἄιδα στόμα, Ταίναρον εἰς ἱερὰν Εὔφαμος ἐλθών,
υἱὸς ἱππάρχου Ποσειδάωνος ἄναξ,
τόν ποτ' Εὐρώπᾳ Τιτυοῦ θυγάτηρ τίκτε Καφισοῦ παρ'
ὄχθαις·

Στρ. γ'.

τετράτων παίδων κ' ἐπιγεινομένων
αἱμά Ϝοι κείναν λάβε σὺν Δαναοῖς εὑρεῖαν ἄπειρον.
τότε γὰρ μεγάλας
ἐξανίσταναι Λακεδαίμονος Ἀργείου τε κόλπου καὶ Μυκηνᾶν.
νῦν γε μὲν ἀλλοδαπᾶν κριτὸν εὑρήσει γυναικῶν
ἐν λέχεσιν γένος, οἵ κεν τάνδε σὺν τιμᾷ θεῶν
νᾶσον ἐλθόντες τέκωνται φῶτα κελαινεφέων πεδίων
δεσπόταν· τὸν μὲν πολυχρύσῳ ποτ' ἐν δώματι
Φοῖβος ἀμνάσει θέμισσιν

Ἀντ. γ'.

Πύθιον ναὸν καταβάντα χρόνῳ
ὑστέρῳ νάεσσι πολεῖς ἀγαγὲν Νείλοιο πρὸς πῖον τέμενος Κρονίδα.
ἦ ῥα Μηδείας ἐπέων στίχες. ἔπταξαν δ' ἀκίνητοι σιωπᾷ
ἥρωες ἀντίθεοι πυκινὰν μῆτιν κλύοντες.
ὦ μάκαρ υἱὲ Πολυμνάστου, σὲ δ' ἐν τούτῳ λόγῳ
χρησμὸς ὄρθωσεν μελίσσας Δελφίδος αὐτομάτῳ κελάδῳ·
ἁ σε χαίρειν ἐς τρὶς αὐδάσαισα πεπρωμένον
βασιλέ' ἄμφανεν Κυράνᾳ,

Ἐπ. γ'.

δυσθρόου φωνᾶς ἀνακρινόμενον ποινὰ τίς ἔσται πρὸς θεῶν.
ἦ μάλα δὴ μετὰ καὶ νῦν, ὥτε φοινικανθέμου ἦρος ἀκμᾷ,
παισὶ τούτοις ὄγδοον θάλλει μέρος Ἀρκεσίλας·
τῷ μὲν Ἀπόλλων ἅ τε Πυθὼ κῦδος ἐξ ἀμφικτιόνων ἔπορεν
ἱπποδρομίας. ἀπὸ δ' αὐτὸν ἐγὼ Μοίσαισι δώσω
καὶ τὸ πάγχρυσον νάκος κριοῦ· μετὰ γὰρ
κεῖνο πλευσάντων Μινυᾶν, θεόπομποί σφισιν τιμαὶ φύτευθεν.

Στρ. δ'.

τίς γὰρ ἀρχὰ δέξατο ναυτιλίας;
τίς δὲ κίνδυνος κρατεροῖς ἀδάμαντος δῆσεν ἄλοις; θέσφατον ἦν Πελίαν
ἐξ ἀγαυῶν Αἰολιδᾶν θανέμεν χείρεσσιν ἢ βουλαῖς ἀκάμπτοις.
ἦλθε δέ Fοι κρυόεν πυκινῷ μάντευμα θυμῷ,
παὰρ μέσον ὀμφαλὸν εὐδένδροιο ῥηθὲν ματέρος·
τὸν μονοκρήπιδα πάντως ἐν φυλακᾷ σχεθέμεν μεγάλᾳ,
εὖτ' ἂν αἰπεινῶν ἀπὸ σταθμῶν ἐς εὐδείελον
χθόνα μόλῃ κλειτᾶς Ἰωλκοῦ,

Ἀντ. δ'.

ξεῖνος αἴτ' ὢν ἀστός. ὁ δ' ἅρα χρόνῳ
ἵκετ' αἰχμαῖσιν διδύμαισιν ἀνὴρ ἔκπαγλος· ἐσθὰς δ' ἀμφότερον νιν ἔχεν,
ἅ τε Μαγνήτων ἐπιχώριος ἁρμόζοισα θαητοῖσι γυίοις,
ἀμφὶ δὲ παρδαλέᾳ στέγετο φρίσσοντας ὄμβρους·
οὐδὲ κομᾶν πλόκαμοι κερθέντες ᾤχοντ' ἀγλαοί,
ἀλλ' ἄπαν νῶτον καταίθυσσον. τάχα δ' εὐθὺς ἰὼν σφετέρας
ἐστάθη γνώμας ἀταρμύκτοιο πειρώμενος
ἐν ἀγορᾷ πλήθοντος ὄχλου.

Ἐπ. δ'.

τὸν μὲν οὐ γίνωσκον· ὀπιζομένων δ' ἔμπας τις εἶπεν καὶ τόδε·
Οὔ τι που οὗτος Ἀπόλλων, οὐδὲ μὰν χαλκάρματός ἐστι πόσις
Ἀφροδίτας· ἐν δὲ Νάξῳ φαντὶ θανεῖν λιπαρᾷ
Ἰφιμεδείας παῖδας, Ὦτον καὶ σέ, τολμάεις Ἐφιάλτα Fάναξ.
καὶ μὰν Γιτυὸν βέλος Ἀρτέμιδος θήρευσε κραιπνόν,
ἐξ ἀνικάτου φαρέτρας ὀρνύμενον,
ὄφρα τις τᾶν ἐν δυνατῷ φιλοτάτων ἐπιψαύειν ἔραται.

Στρ. ε'.

τοὶ μὲν ἀλλάλοισιν ἀμειβόμενοι
γάρυον τοιαῦτ' · ἀνὰ δ' ἡμιόνους ξεστᾷ τ' ἀπήνᾳ πρότροπάδαν Πελίας
ἵκετο σπεύδων · τάφε δ' αὐτίκα παπτάναις ἀρίγνωτον πέδιλον
δεξιτερῷ μόνον ἀμφὶ ποδί. κλέπτων δὲ θυμῷ
δεῖμα προσέννεπε · Ποίαν γαῖαν, ὦ ξεῖν', εὔχεαι
πατρίδ' ἔμμεν ; καὶ τίς ἀνθρώπων σε χαμαιγενέων πολιᾶς
ἐξανῆκεν γαστρός ; ἐχθίστοισι μὴ ψεύδεσιν
κατα μιάναις εἰπὲ γένναν.

Ἀντ. ε'.

τὸν δὲ θαρσήσαις ἀγανοῖσι λόγοις
ὧδ' ἀμείφθη · Φαμὶ διδασκαλίαν Χείρωνος οἴσειν. ἄντροθε γὰρ νέομαι
παὰρ Χαρικλοῦς καὶ Φιλύρας, ἵνα Κενταύρου με κοῦραι θρέψαν ἀγναί.
εἴκοσι δ' ἐκτελέσαις ἐνιαυτοὺς οὔτε Ϝέργον
οὔτ' ἔπος ἐντράπελον κείνοισιν εἰπὼν ἰκόμαν
οἴκαδ', ἀρχὰν ἀγκομίζων πατρὸς ἐμοῦ βασιλευομέναν
οὐ κατ' αἶσαν, τάν ποτε Ζεὺς ὤπασεν λαγέτᾳ
Αἰόλῳ καὶ παισί, τιμάν.

Ἐπ. ε'.

πεύθομαι γάρ νιν Πελίαν ἄθεμιν λευκαῖς πιθήσαντα φρασὶν
ἁμετέρων ἀποσυλᾶσαι βιαίως ἀρχεδικᾶν τοκέων ·
τοί μ', ἐπεὶ πάμπρωτον εἶδον φέγγος, ὑπερφιάλου
ἀγεμόνος δείσαντες ὕβριν, κᾶδος ὡσείτε φθιμένου δνοφερὸν
ἐν δώμασι θηκάμενοι μίγα κωκυτῷ γυναικῶν
κρύβδα πέμπον σπαργάνοις ἐν πορφυρέοις,
νυκτὶ κοινάσαντες ὁδόν, Κρονίδᾳ δὲ τράφεν Χείρωνι δῶκαν.

Στρ. ς'.

ἀλλὰ τούτων μὲν κεφάλαια λόγων
ἴστε. λευκίππων δὲ δόμους πατέρων, κεδνοὶ πολῖται,
φράσσατέ μοι σαφέως·
Αἴσονος γὰρ παῖς ἐπιχώριος οὐ ξείναν ἱκοίμαν γαῖαν
ἄλλων.
Φῆρ δέ με θεῖος Ἰάσονα κικλήσκων προσηύδα.
ὡς φάτο. τὸν μὲν ἐσελθόντ' ἔγνον ὀφθαλμοὶ πατρός.
ἐκ δ' ἄρ' αὐτοῦ πομφόλυξαν δάκρυα γηραλέων γλεφάρων·
ἂν περὶ ψυχὰν ἐπεὶ γάθησεν ἐξαίρετον
γόνον ἰδὼν κάλλιστον ἀνδρῶν.

Ἀντ. ς'.

καὶ κασίγνητοί σφισιν ἀμφότεροι
ἤλυθον κείνου γε κατὰ κλέος· ἐγγὺς μὲν Φέρης κράναν
Ὑπερῆδα λιπών,
ἐκ δὲ Μεσσάνας Ἀμυθάν· ταχέως δ' Ἄδματος ἷκεν καὶ
Μέλαμπος
εὐμενέοντες ἀνεψιόν. ἐν δαιτὸς δὲ μοίρᾳ
μειλιχίοισι λόγοις αὐτοὺς Ἰάσων δέγμενος,
ξεῖνι' ἁρμόζοντα τεύχων, πᾶσαν εὐφροσύναν τάνυεν,
ἀθρόαις πέντε δραπὼν νύκτεσσιν ἔν θ' ἁμέραις
ἱερὸν εὐζώας ἄωτον.

Ἐπ. ς'.

ἀλλ' ἐν ἕκτᾳ πάντα, λόγον θέμενος σπουδαῖον, ἐξ ἀρχᾶς
ἀνὴρ
συγγενέσιν παρεκοινᾶθ'· οἱ δ' ἐπέσποντ'. αἶψα δ' ἀπὸ
κλισιᾶν
ὧρτο σὺν κείνοισι. καί ῥ' ἦλθον Πελία μέγαρον,
ἐσσύμενοι δ' εἴσω κατέσταν. τῶν δ' ἀκούσαις αὐτὸς
ὑπαντίασεν
Τυροῦς ἐρασιπλοκάμου γενεά· πραὺν δ' Ἰάσων
μαλθακᾷ φωνᾷ ποτιστάζων ἄαρον

βάλλετο κρηπῖδα σοφῶν ἐπέων· Παῖ Ποσειδᾶνος Πε-
τραίου,

Στρ. ζ'.

ἐντὶ μὲν θνατῶν φρένες ὠκύτεραι
κέρδος αἰνῆσαι πρὸ δίκας δόλιον, τραχεῖαν ἐρπόντων
πρὸς ἔπιβδαν ὅμως·
ἀλλ' ἐμὲ χρὴ καὶ σὲ θεμισσαμένους ὀργὰς ὑφαίνειν
λοιπὸν ὅλβον.
εἰδότι τοι Ϝερέω· μία βοῦς Κρηθεῖ τε μάτηρ
καὶ θρασυμήδεϊ Σαλμωνεῖ· τρίταισιν δ' ἐν γοναῖς
ἄμμες αὖ κείνων φυτευθέντες σθένος ἀελίου χρύσεον
λεύσσομεν. Μοῖραι δ' ἀφίσταντ', εἴ τις ἔχθρα πέλει
ὁμογόνοις, αἰδῶ καλύψαι.

Ἀντ. ζ'.

οὐ πρέπει νῶν χαλκοτόροις ξίφεσιν
οὐδ' ἀκόντεσσιν μεγάλαν προγόνων τιμὰν δάσασθαι.
μᾶλά τε γάρ τοι ἐγὼ
καὶ βοῶν ξανθὰς ἀγέλας ἀφίημ' ἀγρούς τε πάντας, τοὺς
ἀπούραις
ἀμετέρων τοκέων νέμεαι, πλοῦτον πιαίνων·
κού με πονεῖ τεὸν οἶκον ταῦτα πορσύνοντ' ἄγαν,
ἀλλὰ καὶ σκᾶπτον μόναρχον καὶ θρόνος, ᾧ ποτε Κρη-
θεΐδας
ἐγκαθίζων ἱππόταις εὔθυνε λαοῖς δίκας,
τὰ μὲν ἄνευ ξυνᾶς ἀνίας

Ἐπ. ζ'.

λῦσον ἄμμιν, μή τι νεώτερον ἐξ αὐτῶν ἀναστήῃ κακόν.
ὣς ἄρ' ἔειπεν. ἀκᾷ δ' ἀνταγόρευσεν καὶ Πελίας·
Ἔσομαι
τοῖος. ἀλλ' ἤδη με γηραιὸν μέρος ἁλικίας
ἀμφιπολεῖ· σὸν δ' ἄνθος ἥβας ἄρτι κυμαίνει· δύνασαι
δ' ἀφελεῖν

μᾶνιν χθονίων. κέλεται γὰρ ἐὰν ψυχᾶν κομίξαι
Φρίξος ἐλθόντας πρὸς Αἰήτα θαλάμους,
δέρμα τε κριοῦ βαθύμαλλον ἄγειν, τῷ ποτ' ἐκ πόντου σαώθη

Στρ. η'.

ἔκ τε ματρυιᾶς ἀθέων βελέων.
ταῦτά μοι θαυμαστὸς ὄνειρος ἰὼν φωνεῖ. μεμάντευμαι δ' ἐπὶ Κασταλίᾳ,
εἰ μετάλλατόν τι. καὶ ὡς τάχος ὀτρύνει με τεύχειν ναὶ πομπάν.
τοῦτον ἄεθλον ἑκὼν τέλεσον· καί τοι μοναρχεῖν
καὶ βασιλευέμεν ὄμνυμι προήσειν. καρτερὸς
ὅρκος ἄμμιν μάρτυς ἔστω Ζεὺς ὁ γενέθλιος ἀμφοτέροις.
σύνθεσιν ταύταν ἐπαινήσαντες οἱ μὲν κρίθεν·
ἀτὰρ Ἰάσων αὐτὸς ἤδη

Ἀντ. η'.

ὤρνυεν κάρυκας ἐόντα πλόον
φαινέμεν παντᾷ. τάχα δὲ Κρονίδαο Ζηνὸς υἱοὶ τρεῖς ἀκαμαντομάχαι
ἦλθον Ἀλκμήνας θ' ἑλικοβλεφάρου Λήδας τε, δοιοὶ δ' ὑψιχαῖται
ἀνέρες, Ἐννοσίδα γένος, αἰδεσθέντες ἀλκάν,
ἔκ τε Πύλου καὶ ἀπ' ἄκρας Ταινάρου. τῶν μὲν κλέος
ἐσλὸν Εὐφάμου τ' ἐκράνθη σόν τε, Περικλύμεν' εὐρυβία.
ἐξ Ἀπόλλωνος δὲ φορμικτὰς ἀοιδᾶν πατὴρ
ἔμολεν, εὐαίνητος Ὀρφεύς.

Ἐπ. η'.

πέμπε δ' Ἑρμᾶς χρυσόραπις διδύμους υἱοὺς ἐπ' ἄτρυτον πόνον,
τὸν μὲν Ἐχίονα, κεχλάδοντας ἥβᾳ, τὸν δ' Ἔρυτον. ταχέες
δ' ἀμφὶ Παγγαίου θεμέθλοις ναιετάοντες ἔβαν·

καὶ γὰρ ἑκὼν θυμῷ γελανεῖ θᾶσσον ἔντυεν βασιλεὺς ἀνέμων
Ζήταν Κάλαΐν τε πατὴρ Βορέας, ἄνδρας πτεροῖσιν
νῶτα πεφρίκοντας ἄμφω πορφυρέοις.
τὸν δὲ παμπειθῆ γλυκὺν ἡμιθέοισιν πόθον ἔνδαιεν Ἥρα

Στρ. θ'.

185 ναὸς Ἀργοῦς, μή τινα λειπόμενον
τᾶν ἀκίνδυνον παρὰ ματρὶ μένειν αἰῶνα πέσσοντ', ἀλλ'
ἐπὶ καὶ θανάτῳ
φάρμακον κάλλιστον ἐᾶς ἀρετᾶς ἄλιξιν εὑρέσθαι σὺν ἄλλοις.
ἐς δὲ Ϝιωλκὸν ἐπεὶ κατέβα ναυτᾶν ἄωτος,
λέξατο πάντας ἐπαινήσαις Ἰάσων. καί ῥά Ϝοι
190 μάντις ὀρνίχεσσι καὶ κλάροισι θεοπροπέων ἱεροῖς
Μόψος ἄμβασε στρατὸν πρόφρων. ἐπεὶ δ' ἐμβόλου
κρέμασαν ἀγκύρας ὕπερθεν,

Ἀντ. θ'.

χρυσέαν χείρεσσι λαβὼν φιάλαν
ἀρχὸς ἐν πρύμνᾳ πατὴρ Οὐρανιδᾶν ἐγχεικέραυνον Ζῆνα,
καὶ ὠκυπόρους
195 κυμάτων ῥιπὰς ἀνέμων τ' ἐκάλει, νύκτας τε καὶ πόντου κελεύθους
ἄματά τ' εὔφρονα καὶ φιλίαν νόστοιο μοῖραν·
ἐκ νεφέων δέ Ϝοι ἀντάυσε βροντᾶς αἴσιον
φθέγμα· λαμπραὶ δ' ἦλθον ἀκτῖνες στεροπᾶς ἀποηγνύμεναι.
ἀμπνοὰν δ' ἥρωες ἔστασαν θεοῦ σάμασιν
200 πιθόμενοι· κάρυξε δ' αὐτοῖς

Ἐπ. θ'.

ἐμβαλεῖν κώπαισι τερασκόπος ἀδείας ἐνίπτων ἐλπίδας·
εἰρεσία δ' ὑπεχώρησεν ταχειᾶν ἐκ παλαμᾶν ἄκορος.
σὺν Νότου δ' αὔραις ἐπ' Ἀξείνου στόμα πεμπόμενοι

ἦλυθον· ἔνθ' ἀγυὸν Ποσειδάωνος ἔσσαντ' εἰναλίου τέμενος,
φοίνισσα δὲ Θρηικίων ἀγέλα ταύρων ὑπᾶρχεν
καὶ νεόκτιστον λίθων βωμοῖο θέναρ.
ἐς δὲ κίνδυνον βαθὺν ἰέμενοι δεσπόταν λίσσοντο ναῶν,

Στρ. ι'.

συνδρόμων κινηθμὸν ἀμαιμάκετον
ἐκφυγεῖν πετρᾶν. δίδυμαι γὰρ ἔσαν ζωαί, κυλινδέσκοντό τε κραιπνότεραι
ἢ βαρυγδούπων ἀνέμων στίχες· ἀλλ' ἤδη τελευτὰν κεῖνος αὐταῖς
ἡμιθέων πλόος ἄγαγεν. ἐς Φᾶσιν δ' ἔπειτεν
ἦλυθον· ἔνθα κελαινώπεσσι Κόλχοισιν βίαν
μῖξαν Αἰήτᾳ παρ' αὐτῷ. πότνια δ' ὠκυτάτων βελέων ποικίλαν ἴυγγα τετράκναμον Οὐλυμπόθεν
ἐν ἀλύτῳ ζεύξαισα κύκλῳ

Ἀντ. ι'.

μαινάδ' ὄρνιν Κυπρογένεια φέρεν
πρῶτον ἀνθρώποισι, λιτάς τ' ἐπαοιδὰς ἐκδιδάσκησεν σοφὸν Αἰσονίδαν·
ὄφρα Μηδείας τοκέων ἀφέλοιτ' αἰδῶ, ποθεινὰ δ' Ἑλλὰς αὐτὰν
ἐν φρασὶ καιομέναν δονέοι μάστιγι Πειθοῦς.
καὶ τάχα πείρατ' ἀέθλων δείκνυεν πατρῴων·
σὺν δ' ἐλαίῳ φαρμακώσαισ' ἀντίτομα στερεᾶν ὀδυνᾶν
δῶκε χρίεσθαι. καταίνησάν τε κοινὸν γάμον
γλυκὺν ἐν ἀλλάλοισι μῖξαι.

Ἐπ. ι'.

ἀλλ' ὅτ' Αἰήτας ἀδαμάντινον ἐν μέσσοις ἄροτρον σκίμψατο
καὶ βόας, οἳ φλόγ' ἀπὸ ξανθᾶν γενύων πνέον καιομένοιο πυρός,

χαλκέαις δ' ὁπλαῖς ἀράσσεσκον χθόν' ἀμειβόμενοι·
τοὺς ἀγαγὼν ζεύγλᾳ πέλασσεν μοῦνος. ὀρθὰς δ' αὔλακας ἐντανύσαις
ἤλαυν', ἀνὰ βωλακίας δ' ὀρόγυιαν σχίζε νῶτον
γᾶς. ἔειπεν δ' ὧδε· Τοῦτ' ἔργον βασιλεύς,
ὅστις ἄρχει νᾱός, ἐμοὶ τελέσαις ἄφθιτον στρωμνὰν
ἀγέσθω,

Στρ. ια'.

κῶας αἰγλᾶεν χρυσέῳ θυσάνῳ.
ὣς ἄρ' αὐδάσαντος ἀπὸ κροκόεν ῥίψαις Ἰάσων εἶμα θεῷ πίσυνος
εἶχετ' ἔργου· πῦρ δέ νιν οὐκ ἐόλει παμφαρμάκου ξείνας ἐφετμαῖς.
σπασσάμενος δ' ἄροτρον, βοέους δήσαις ἀνάγκας
ἔντεσιν αὐχένας ἐμβάλλων τ' ἐριπλεύρῳ φυᾷ
κέντρον αἰανὲς βιατὰς ἐξεπόνασ' ἐπιτακτὸν ἀνὴρ
μέτρον. ἴυξεν δ' ἀφωνήτῳ περ ἔμπας ἄχει
δύνασιν Αἰήτας ἀγασθείς.

Ἀντ. ια'.

πρὸς δ' ἑταῖροι καρτερὸν ἄνδρα φίλας
ὤρεγον χεῖρας, στεφάνοισί τέ νιν ποίας ἔρεπτον, μειλιχίοις τε λόγοις
ἀγαπάζοντ'. αὐτίκα δ' Ἀελίου θαυμαστὸς υἱὸς δέρμα λαμπρὸν
ἔννεπεν, ἔνθα νιν ἐκτάνυσαν Φρίξου μάχαιραι·
ἤλπετο δ' οὐκέτι Ϝοι κεῖνόν γε πράξεσθαι πόνον.
κεῖτο γὰρ λόχμᾳ, δράκοντος δ' εἴχετο λαβροτατᾶν γενύων,
ὃς πάχει μάκεί τε πεντηκόντορον ναῦν κράτει,
τέλεσαν ἂν πλαγαὶ σιδάρου.

Ἐπ. ια'.

μακρά μοι νεῖσθαι κατ' ἀμαξιτόν· ὥρα γὰρ συνάπτει καί τινα

οἶμον ἴσαμι βραχύν· πολλοῖσι δ' ἄγημαι σοφίας ἑτέροις.
κτεῖνε μὲν γλαυκῶπα τέχναις ποικιλόνωτον ὄφιν,
ὦ 'ρκεσίλα, κλέψέν τε Μήδειαν σὺν αὐτᾷ, τὰν Πελίαο φόνον· 445
ἔν τ' Ὠκεανοῦ πελάγεσσι μίγεν πόντῳ τ' ἐρυθρῷ
Λαμνιὰν τ' ἔθνει γυναικῶν ἀνδροφόνων·
ἔνθα καὶ γυίῳν ἀέθλοις ἐπεδείξαντο Fὶν' ἐσθᾶτος ἀμφίς, 450

Στρ. ιβ'.

καὶ συνεύνασθεν. καὶ ἐν ἀλλοδαπαῖς
σπέρμ' ἀρούραις τουτάκις ὑμετέρας ἀκτῖνος ὅλβου δέξατο μοιρίδιον
ἆμαρ ἢ νύκτες. τόθι γὰρ γένος Εὐφάμου φυτευθὲν λοιπὸν αἰεὶ 455
τέλλετο· καὶ Λακεδαιμονίων μιχθέντες ἀνδρῶν
ἤθεσιν ἔν ποτε Καλλίσταν ἀπῴκησαν χρόνῳ 460
νᾶσον· ἔνθεν δ' ὔμμι Λατοίδας ἔπορεν Λιβύας πεδίον
σὺν θεῶν τιμαῖς ὀφέλλειν κἄστυ χρυσοθρόνου
διανέμειν θεῖον Κυράνας 465

'Αντ. ιβ'.

ὀρθόβουλον μῆτιν ἐφευρομένοις·
γνῶθι νῦν τὰν Οἰδιπόδα σοφίαν. εἰ γάρ τις ὄζους ὀξυτόμῳ πελέκει
ἐξερείψῃ μὲν μεγάλας δρυός, αἰσχύνῃ δέ Foι θαητὸν εἶδος· 470
καὶ φθινόκαρπος ἐοῖσα διδοῖ ψᾶφον περ' αὐτᾶς,
εἴ ποτε χειμέριον πῦρ ἐξίκηται λοίσθιον,
ἢ σὺν ὀρθαῖς κιόνεσσιν δεσποσύναισιν ἐρειδομένα 475
μόχθον ἄλλοις ἀμφέπῃ δύστανον ἐν τείχεσιν,
ἐὸν ἐρημώσαισα χῶρον.

'Επ. ιβ'.

ἐσσὶ δ' ἰατὴρ ἐπικαιρότατος, Παιάν τέ σοι τιμᾷ φάος. 480

χρὴ μαλακὰν χέρα προσβάλλοντα τρώμαν ἕλκεος ἀμφιπολεῖν.
ῥᾴδιον μὲν γὰρ πόλιν σεῖσαι καὶ ἀφαυροτέροις· 485
ἀλλ' ἐπὶ χώρας αὖτις ἔσσαι δυσπαλὲς δὴ γίνεται, ἐξαπίνας
εἰ μὴ θεὸς ἀγεμόνεσσι κυβερνατὴρ γένηται.
τὶν δὲ τούτων ἐξυφαίνονται χάριτες. 490
τλᾶθι τᾶς εὐδαίμονος ἀμφὶ Κυράνας θέμεν σπουδὰν ἅπασαν.

Στρ. ιγ'.

τῶν δ' Ὁμήρου καὶ τόδε συνθέμενος
ῥῆμα πόρσυν'· ἄγγελον ἐσλὸν ἔφα τιμὰν μεγίσταν πράγματι παντὶ φέρειν. 495
αὔξεται καὶ Μοῖσα δι' ἀγγελίας ὀρθᾶς. ἐπέγνω μὲν Κυράνα
καὶ τὸ κλεεννότατον μέγαρον Βάττου δικαιᾶν
Δαμοφίλου πραπίδων. κεῖνος γὰρ ἐν παισὶν νέος, 500
ἐν δὲ βουλαῖς πρέσβυς ἐγκύρσαις ἑκατονταετεῖ βιοτᾷ,
ὀρφανίζει μὲν κακὰν γλῶσσαν φαεννᾶς ὀπός, 505
ἔμαθε δ' ὑβρίζοντα μισεῖν,

Ἀντ. ιγ'.

οὐκ ἐρίζων ἀντία τοῖς ἀγαθοῖς,
οὐδὲ μακύνων τέλος οὐδέν. ὁ γὰρ καιρὸς πρὸς ἀνθρώπων βραχὺ μέτρον ἔχει.
εὖ νιν ἔγνωκεν· θεράπων δέ Foι, οὐ δράστας ὀπαδεῖ. φαντὶ δ' ἔμμεν 510
τοῦτ' ἀνιαρότατον, καλὰ γινώσκοντ' ἀνάγκᾳ
ἐκτὸς ἔχειν πόδα. καὶ μὰν κεῖνος Ἄτλας οὐρανῷ 515
προσπαλαίει νῦν γε πατρῴας ἀπὸ γᾶς ἀπό τε κτεάνων·
λῦσε δὲ Ζεὺς ἄφθιτος Τιτᾶνας. ἐν δὲ χρόνῳ
μεταβολαὶ λήξαντος οὔρου 520

Ἐπ. ιγ'.

ἱστίων. ἀλλ' εὔχεται οὐλομέναν νοῦσον διαντλήσαις ποτὲ

οἶκον ἰδεῖν, ἐπ' Ἀπόλλωνός τε κράνᾳ συμποσίας ἐφέπων
θυμὸν ἐκδόσθαι πρὸς ἦβαν πολλάκις, ἔν τε σοφοῖς
δαιδαλέαν φόρμιγγα βαστάζων πολίταις ἡσυχίᾳ θιγέμεν,
μήτ' ὢν τινι πῆμα πορών, ἀπαθὴς δ' αὐτὸς πρὸς ἀστῶν.
καί κε μυθήσαιθ' ὁποίαν, Ἀρκεσίλα,
εὗρε παγὰν ἀμβροσίων ἐπέων, πρόσφατον Θήβᾳ ξενωθείς.

ZEUS AMMON. SILPHION.

Coin of Kyrene.

ΠΥΘΙΟΝΙΚΑΙ Ε΄

ΑΡΚΕΣΙΛΑι ΚΥΡΗΝΑΙΩι

ΑΡΜΑΤΙ.

Στρ. α΄.

Ὁ πλοῦτος εὐρυσθενής,
ὅταν τις ἀρετᾷ κεκραμένον καθαρᾷ
βροτήσιος ἀνὴρ πότμου παραδόντος αὐτὸν ἀνάγῃ
πολύφιλον ἑπέταν.
ὦ θεόμορ' Ἀρκεσίλα,
σύ τοί νιν κλυτᾶς
αἰῶνος ἀκρᾶν βαθμίδων ἄπο
σὺν εὐδοξίᾳ μετανίσεαι
ἕκατι χρυσαρμάτου Κάστορος,
εὐδίαν ὃς μετὰ χειμέριον ὄμβρον τεὰν
καταιθύσσει μάκαιραν ἑστίαν.

Ἀντ. α΄.

σοφοὶ δέ τοι κάλλιον
φέροντι καὶ τὰν θεόσδοτον δύναμιν.

STROPHAE.

I. 2.3.23. II. 2.2.2. III. 5.5. IV. 6.44.6.

σὲ δ' ἐρχόμενον ἐν δίκᾳ· πολὺς ὄλβος ἀμφινέμεται·
τὸ μὲν ὅτι βασιλεὺς
ἐσσὶ μεγαλᾶν πολίων,
ἔχει συγγενὴς
ὀφθαλμὸς αἰδοιότατον γέρας,
τεᾷ τοῦτο μιγνύμενον φρενί·
μάκαρ δὲ καὶ νῦν, κλεεννᾶς ὅτι
εὖχος ἤδη παρὰ Πυθιάδος ἵπποις ἑλὼν
δέδεξαι τόνδε κῶμον ἀνέρων,

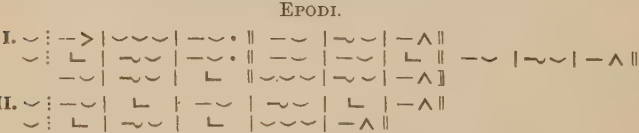
Ἐπ. α'.

Ἀπολλώνιον ἄθυρμα. τῷ σε μὴ λαθέτω
Κυράναν γλυκὺν ἀμφὶ κᾶπον Ἀφροδίτας ἀειδόμενον
παντὶ μὲν θεὸν αἴτιον ὑπερτιθέμεν,
φιλεῖν δὲ Κάρρωτον ἔξοχ' ἑταίρων,
ὃς οὐ τὰν Ἐπιμαθέος ἄγων
ὀψινόου θυγατέρα Πρόφασιν Βαττιδᾶν
ἀφίκετο δόμους θεμισκρεόντων·
ἀλλ' ἀρισθάρματον
ὕδατι Κασταλίας ξενωθεὶς γέρας ἀμφέβαλε τεαῖσιν
κόμαις

Στρ. β'.

ἀκηράτοις ἀνίαις
ποδαρκέων δῴδεκα δρόμων τέμενος.

EPODI.



I. 33.333.33. II. 6.5.25.6.4. III. 442.

κατέκλασε γὰρ ἐντέων σθένος οὐδέν· ἀλλὰ κρέμαται,
ὁπόσα χεριαρᾶν
τεκτόνων δαίδαλ' ἄγων
Κρισαῖον λόφον
ἄμειψεν ἐν κοιλόπεδον νάπος
θεοῦ· τοῦ σφ' ἔχει κυπαρίσσινον
μέλαθρον ἀμφ' ἀνδριάντι σχεδόν,
Κρῆτες ὃν τοξοφόροι τέγεϊ Παρνασίῳ
κάθεσσαν τὸν μονόδροπον φυτόν.

Ἀντ. β΄.

ἑκόντι τοίνυν πρέπει
νόῳ τὸν εὐεργέταν ὑπαντιάσαι.
Ἀλεξιβιάδᾳ, σὲ δ' ἠύκομοι φλέγοντι Χάριτες.
μακάριος, ὃς ἔχεις
καὶ πεδὰ μέγαν κάματον
λόγων φερτάτων
μναμῆον. ἐν τεσσαράκοντα γὰρ
πετόντεσσιν ἀνιόχοις ὅλον
δίφρον κομίξαις ἀταρβεῖ φρενὶ
ἦλθες ἤδη Λιβύας πεδίον ἐξ ἀγλαῶν
ἀέθλων καὶ πατρωίαν πόλιν.

Ἐπ. β΄.

πόνῳ δ' οὔ τις ἀπόκλαρός ἐστιν οὔτ' ἔσεται·
ὁ Βάττου δ' ἕπεται παλαιὸς ὄλβος ἔμπαν τὰ καὶ τὰ
νέμων,
πύργος ἄστεος ὄμμά τε φαεννότατον
ξένοισι. κεῖνόν γε καὶ βαρύκομποι
λέοντες περὶ δείματι φύγον,
γλῶσσαν ἐπεί σφιν ἀπένεικεν ὑπερποντίαν·
ὁ δ' ἀρχαγέτας ἔδωκ' Ἀπόλλων
θῆρας αἰνῷ φόβῳ,
ὄφρα μὴ ταμίᾳ Κυράνας ἀτελὴς γένοιτο μαντεύμασιν.

Στρ. γ'.

ὃ καὶ βαρειᾶν νόσων
ἀκέσματ' ἄνδρεσσι καὶ γυναιξὶ νέμει,
πόρεν τε κίθαριν, δίδωσί τε Μοῖσαν οἷς ἂν ἐθέλῃ,
ἀπόλεμον ἀγαγὼν
ἐς πραπίδας εὐνομίαν,
μυχόν τ' ἀμφέπει
μαντῆον ᾧ καὶ Λακεδαίμονι
ἐν Ἄργει τε καὶ ζαθέᾳ Πύλῳ
ἔνασσεν ἀλκάεντας Ἡρακλέος
ἐκγόνους Αἰγιμιοῦ τε. τὸ δ' ἐμόν, γαρύεν
ἀπὸ Σπάρτας ἐπήρατον κλέος,

Ἀντ. γ'.

ὅθεν γεγενναμένοι
ἵκοντο Θήρανδε φῶτες Αἰγεΐδαι,
ἐμοὶ πατέρες, οὐ θεῶν ἄτερ· ἀλλὰ μοῖρά τις ἄγεν,
πολύθυτον ἔρανον
ἔνθεν ἀναδεξάμενοι,
Ἄπολλον, τεᾷ,
Καρνήι', ἐν δαιτὶ σεβίζομεν
Κυράνας ἀγακτιμέναν πόλιν·
ἔχοντι τὰν χαλκοχάρμαι ξένοι
Τρῶες Ἀντανορίδαι. σὺν Ἑλένᾳ γὰρ μόλον,
καπνωθεῖσαν πάτραν ἐπεὶ Fίδον

Ἐπ. γ'.

ἐν Ἄρει. τὸ δ' ἐλάσιππον ἔθνος ἐνδυκέως
δέκονται θυσίαισιν ἄνδρες οἰχνέοντες σφι δωροφόροι,
τοὺς Ἀριστοτέλης ἄγαγε, ναυσὶ θοαῖς
ἁλὸς βαθεῖαν κέλευθον ἀνοίγων.
κτίσεν δ' ἄλσεα μείζονα θεῶν,
εὐθύτομόν τε κατέθηκεν Ἀπολλωνίαις
ἁλεξιμβρότοις πεδιάδα πομπαῖς
ἔμμεν ἱππόκροτον

σκυρωτὰν ὁδόν, ἔνθα πρυμνοῖς ἀγορᾶς ἔπι δίχα κεῖται θανών.

Στρ. δ'.

μάκαρ μὲν ἀνδρῶν μέτα
ἔναιεν, ἥρως δ' ἔπειτα λαοσεβής.
ἄτερθε δὲ πρὸ δωμάτων ἕτεροι λαχόντες ἀίδαν
βασιλέες ἱεροὶ·
ἐντί, μεγάλαν δ' ἀρετὰν
δρόσῳ μαλθακᾷ
ῥανθεῖσαν ὕμνων ὑπὸ χεύμασιν
ἀκούοντί ποι χθονίᾳ φρενί,
σφὸν ὄλβον υἱῷ τε κοινὰν χάριν
ἔνδικόν τ' Ἀρκεσίλᾳ. τὸν ἐν ἀοιδᾷ νέων
πρέπει χρυσάορα Φοῖβον ἀπύειν,

Ἀντ. δ'.

ἔχοντα Πυθῶνόθεν
τὸ καλλίνικον λυτήριον δαπανᾶν
μέλος χαρίεν. ἄνδρα κεῖνον ἐπαινέοντι συνετοί.
λεγόμενον ἐρέω·
κρέσσονα μὲν ἁλικίας
νόον φέρβεται
γλῶσσάν τε· θάρσος δὲ τανύπτερος
ἐν ὄρνιξιν αἰετὸς ἔπλετο·
ἀγωνίας δ' ἔρκος οἷον σθένος·
ἔν τε Μοίσαισι ποτανὸς ἀπὸ ματρὸς φίλας,
πέφανταί θ' ἁρματηλάτας σοφός·

Ἐπ. δ'.

ὅσαι τ' εἰσὶν ἐπιχωρίων καλῶν ἔσοδοι,
τετόλμακε. θεός τέ Ϝοι τὸ νῦν τε πρόφρων τελεῖ δύνασιν,
καὶ τὸ λοιπὸν ὁμοῖα, Κρονίδαι μάκαρες,
διδοῖτ' ἐπ' ἔργοισιν ἀμφί τε βουλαῖς

ἔχειν. μὴ φθινοπωρὶς ἀνέμων
χειμερία κατὰ πνοὰ δαμαλίζοι χρόνον.
Διός τοι νόος μέγας κυβερνᾷ
δαίμον' ἀνδρῶν φίλων.
εὔχομαί νιν Ὀλυμπία τοῦτο δόμεν γέρας ἔπι Βάττου
γένει.

LION AND SILPHION STALK.
Coin of Kyrene.

ΠΥΘΙΟΝΙΚΑΙ ϛ'.

ΞΕΝΟΚΡΑΤΕΙ ΑΚΡΑΓΑΝΤΙΝΩι

ΑΡΜΑΤΙ.

Στρ. α'.

Ἀκούσατ'· ἦ γὰρ ἑλικώπιδος Ἀφροδίτας
ἄρουραν ἢ Χαρίτων
ἀναπολίζομεν, ὀμφαλὸν ἐριβρόμου
χθονὸς ἐς νάϊον προσοιχόμενοι·
Πυθιόνικος ἔνθ' ὀλβίοισιν Ἐμμενίδαις
ποταμίᾳ τ' Ἀκράγαντι καὶ μὰν Ξενοκράτει
ἑτοῖμος ὕμνων
θησαυρὸς ἐν πολυχρύσῳ
Ἀπολλωνίᾳ τετείχισται νάπᾳ·

Στρ. β'.

τὸν οὔτε χειμέριος ὄμβρος ἐπακτὸς ἐλθών,
ἐριβρόμου νεφέλας
στρατὸς ἀμείλιχος, οὔτ' ἄνεμος ἐς μυχοὺς
ἁλὸς ἄξοισι παμφόρῳ χεράδει

STROPHAE.

I. 6.3.6.5. II. 34.34.2. III. 4.24.

τυπτόμενον. φάει δὲ πρόσωπον ἐν καθαρῷ
πατρὶ τεῷ, Θρασύβουλε, κοινάν τε γενεᾷ
λόγοισι θνατῶν
εὔδοξον ἅρματι νίκαν
Κρισαίαις ἐνὶ πτυχαῖς ἀπαγγελεῖ.

Στρ. γ'.

σύ τοι σχέθων νιν ἐπιδέξια χειρὸς ὀρθὰν
ἄγεις ἐφημοσύναν,
τά ποτ' ἐν οὔρεσι φαντὶ μεγαλοσθενῆ
Φιλύρας υἱὸν ὀρφανιζομένῳ
Πηλεΐδᾳ παραινεῖν· μάλιστα μὲν Κρονίδαν,
βαρυόπαν στεροπᾶν κεραυνῶν τε πρύτανιν,
θεῶν σέβεσθαι·
ταύτας δὲ μή ποτε τιμᾶς
ἀμείρειν γονέων βίον πεπρωμένον.

Στρ. δ'.

ἔγεντο καὶ πρότερον Ἀντίλοχος βιατὰς
νόημα τοῦτο φέρων,
ὃς ὑπερέφθιτο πατρός, ἐναρίμβροτον
ἀναμείναις στράταρχον Αἰθιόπων
Μέμνονα. Νεστόρειον γὰρ ἵππος ἅρμ' ἐπέδα
Πάριος ἐκ βελέων δαϊχθείς· ὁ δ' ἔφεπεν
κραταιὸν ἔγχος·
Μεσσανίου δὲ γέροντος
δονηθεῖσα φρὴν βόασε παῖδα Fόν·

Στρ. ε'.

χαμαιπετὲς δ' ἄρ' ἔπος οὐκ ἀπέριψεν· αὐτοῦ
μένων δ' ὁ θεῖος ἀνὴρ
πρίατο μὲν θανάτοιο κομιδὰν πατρός,
ἐδόκησέν τε τῶν πάλαι γενεᾷ
ὁπλοτέροισιν, ἔργον πελώριον τελέσαις,
ὕπατος ἀμφὶ τοκεῦσιν ἔμμεν πρὸς ἀρετάν.

τὰ μὲν παρίκει·
τῶν νῦν δὲ καὶ Θρασύβουλος
πατρῴαν μάλιστα πρὸς στάθμαν ἔβα,

Στρ. ε΄.

πάτρῳ γ᾽ ἐπερχόμενος ἀγλαΐαν ἅπασαν.
νόῳ δὲ πλοῦτον ἄγει,
ἄδικον οὔθ᾽ ὑπέροπλον ἤβαν δρέπων,
σοφίαν δ᾽ ἐν μυχοῖσι Πιερίδων·
τίν τ᾽, Ἐλέλιχθον, ὀργᾶς ὃς ἱππειᾶν ἐσόδων
μάλα Fαδόντι νόῳ, Ποσειδᾶν, προσέχεται.
γλυκεῖα δὲ φρὴν
καὶ συμπόταισιν ὁμιλεῖν
μελισσᾶν ἀμείβεται τρητον πόνον.

POSEIDON.
Coin of Macedon.

ΠΥΘΙΟΝΙΚΑΙ Ζ'.

ΜΕΓΑΚΛΕΙ ΑΘΗΝΑΙΩι

ΤΕΘΡΙΠΠΩι.

Στρ.

Κάλλιστον αἱ μεγαλοπόλιες Ἀθᾶναι
προοίμιον Ἀλκμανιδᾶν εὐρυσθενεῖ γενεᾷ
κρηπῖδ' ἀοιδᾶν ἵπποισι βαλέσθαι.
ἐπεὶ τίνα πάτραν, τίνα Ϝοῖκον ναίοντ' ὀνυμάξομαι
ἐπιφανέστερον
Ἑλλάδι πυθέσθαι;

Ἀντ.

πάσαισι γὰρ πολίεσι λόγος ὁμιλεῖ
Ἐρεχθέος ἀστῶν, Ἄπολλον, οἱ τεόν γε δόμον
Πυθῶνι δίᾳ θαητὸν ἔτευξαν.
ἄγοντι δέ με πέντε μὲν Ἰσθμοῖ νῖκαι, μία δ' ἐκπρεπὴς
Διὸς Ὀλυμπιάς,
δύο δ' ἀπὸ Κίρρας,

STROPHAE.

I. > ⁝ – ⏑ | – ⏑ | ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | ⌊ | – ∧ ‖
⏑ ⁝ ~ ⏑ | ⌊ ‖ – ⏑ | – ≳ | – • ⏑ ‖ ~ ⏑ | – ∧ ‖
> ⁝ – ⏑ | ⌊ | – > | ~ ⏑ | ⌊ | – ∧]
II. ⏑ ⁝ ⌊ | ⏑ ⏑ ⏑ | ~ ⏑ | ⌊ ‖ – > | ~ ⏑ | – ⏑ | – ∧]
III. ⏑ ⏑ ⏑ | – ⏑ | – ∧ ‖
≳ ⁝ ⏑ ⏑ ⏑ | ⌊ | – ∧]

I. 6. 2 3 2. 6. II. 4 4. III. 3. 3.

Ἐπ.

ὦ Μεγάκλεες, ὑμαί τε καὶ προγόνων. 15
νέᾳ δ' εὐπραγίᾳ χαίρῳ τι· τὸ δ' ἄχνυμαι,
φθόνον ἀμειβόμενον τᾷ καλὰ Fέργα.
φαντί γε μὰν οὕτω κεν ἀνδρὶ παρμονίμαν 20
θάλλοισαν εὐδαιμονίαν τὰ καὶ τὰ φέρεσθαι.

EPODUS.

I. — ⏑ | ⏑ ⏑ | ⏑ ‖ — ⏑ | ⏑ ⏑ | — ∧ ‖
⏑ ⁝ ⏑ | ⏑ | — ⏑ | ⏑ · ‖ ⏑ | ⏑ ⏑ | — ⏑ | — ∧ ‖
⏑ ⏑ ⏑ | ⏑ ⏑ | ⏑ · ‖ ⏑ ⏑ ⏑ | ⏑ | — ∧ ‖

II. — ⏑ ⏑ | — > | — ⏑ | — ⏑ | ⏑ ⏑ | — ∧ ‖
> ⁝ — ⏑ | ⏑ | ⏑ ⏑ | — ⏑ | ⏑ ⏑ | — ⏑ ‖

I. 3 3. 4 4. 3 3. II. 6. 6.

ATHENA. OWL.

Coin of Athens.

ΠΥΘΙΟΝΙΚΑΙ Η'.

ΑΡΙΣΤΟΜΕΝΕΙ ΑΙΓΙΝΗΤΗι

ΠΑΛΑΙΣΤΗι.

Στρ. α'.

Φιλόφρον Ἡσυχία, Δίκας
ὦ μεγιστόπολι θύγατερ,
βουλᾶν τε καὶ πολέμων
ἔχοισα κλαῖδας ὑπερτάτας,
Πυθιόνικον τιμὰν Ἀριστομένει δέκευ.
τὺ γὰρ τὸ μαλθακὸν ἔρξαι τε καὶ παθεῖν ὁμῶς
ἐπίστασαι καιρῷ σὺν ἀτρεκεῖ·

Ἀντ. α'.

τὺ δ', ὁπόταν τις ἀμείλιχον
καρδίᾳ κότον ἐνελάσῃ,
τραχεῖα δυσμενέων
ὑπαντιάξαισα κράτει τιθεῖς
ὕβριν ἐν ἄντλῳ. τὰν οὐδὲ Πορφυρίων λάθεν
παρ' αἶσαν ἐξερεθίζων. κέρδος δὲ φίλτατον,
ἑκόντος εἴ τις ἐκ δόμων φέροι.

STROPHAE.

I. ⏑ ⏑ ⏑ | – ⏑ ⏑ | ⏑ – | – ∧ ‖
⏑ – | – ⏑ ⏑ | – ⏑ ⏑ ⏑ | – ∧ ‖

II. > ⁝ – ⏑ | – ⏑ ⏑ | – ∧ ‖
⏑ ⁝ – ⏑ | ⌊ ‖ – ⏑ ⏑ | ⏑ – | – ⏑ | – ∧ ‖

III. – ⏑ ⏑ | ⌊ | – ≥ | – ⏑ • ‖ – ⏑ ⏑ | – ⏑ | – ∧ ‖
≥ ⁝ – ⏑ | – ⏑ ⏑ | ⌊ | – • ≥ ‖ – ⏑ | – ⏑ | – ∧ ‖
≥ ⁝ – ⏑ | – ≥ | ⏑ – | ⏑ – | – ∧ ‖

I. 4. 4. II. 3. 2 3. III. 4 3. 4 3. 5.

Ἐπ. α΄.

βίᾳ δὲ καὶ μεγάλαυχον ἔσφαλεν ἐν χρόνῳ.
Τυφὼς Κίλιξ ἑκατόγκρανος οὔ νιν ἄλυξεν,
οὐδὲ μὰν βασιλεὺς Γιγάντων· δμᾶθεν δὲ κεραυνῷ
τόξοισί τ' Ἀπόλλωνος· ὃς εὐμενεῖ νόῳ
Ξενάρκειον ἔδεκτο Κίρραθεν ἐστεφανωμένον
υἱὸν ποίᾳ Παρνασίδι Δωριεῖ τε κώμῳ.

Στρ. β΄.

ἔπεσε δ' οὐ Χαρίτων ἑκὰς
ἁ δικαιόπολις ἀρεταῖς
κλειναῖσιν Αἰακιδᾶν
θιγοῖσα νᾶσος· τελέαν δ' ἔχει
δόξαν ἀπ' ἀρχᾶς. πολλοῖσι μὲν γὰρ ἀείδεται
νικαφόροις ἐν ἀέθλοις θρέψαισα καὶ θοαῖς
ὑπερτάτους ἥρωας ἐν μάχαις·

Ἀντ. β΄.

τὰ δὲ καὶ ἀνδράσιν ἐμπρέπει.
εἰμὶ δ' ἄσχολος ἀναθέμεν
πᾶσαν μακραγορίαν
λύρᾳ τε καὶ φθέγματι μαλθακῷ,
μὴ κόρος ἐλθὼν κνίσῃ. τὸ δ' ἐν ποσί μοι τράχον
ἴτω τεὸν χρέος, ὦ παῖ, νεώτατον καλῶν,
ἐμᾷ ποτανὸν ἀμφὶ μαχανᾷ.

Ἐπ. β΄.

παλαισμάτεσσι γὰρ ἰχνεύων ματραδελφεοὺς
Ὀλυμπίᾳ τε Θεόγνητον οὐ κατελέγχεις,

Epodi.

I. ⏑ ⁝ – ⏑ | – ⏑ | – ⏑ | ⏑ ‖ – ⏑ | – ⏑ | – ∧ ‖
≥ ⁝ – ⏑ | – ⏑ | ⏑ | – ≥ • ‖ – ⏑ | ⏑ | – ∧]

II. – ≥ | – ⏑ | – ⏑ | ⏑ ‖ – > | – ⏑ | ⏑ | – ∧ ‖
> ⁝ – ⏑ | ⏑ | – ⏑ | – ⏑ | – ⏑ | – ∧ ‖
⏑ ⁝ ⏑ | – ⏑ | – ⏑ | ⏑ • ‖ – ⏑ | – ⏑ | – ⏑ | – ∧ ‖
⏑ ⁝ – ≥ | – > | – ⏑ | – ⏑ | – ⏑ | – ⏑]

I. 4 3. 4 3. II. 4 4. 6. 4 4. 6.

οὐδὲ Κλειτομάχοιο νίκαν Ἰσθμοῖ θρασύγυιον·
αὔξων δὲ πάτραν Μιδυλιδᾶν λόγον φέρεις,
τὸν ὄνπερ ποτ' Οἰκλέος παῖς ἐν ἑπταπύλοις ἰδὼν
υἱοῖς Θήβαις αἰνίξατο παρμένοντας αἰχμᾷ,

Στρ. γ'.

ὁπότ' ἀπ' Ἄργεος ἦλυθον
δευτέραν ὁδὸν Ἐπίγονοι.
ὧδ' εἶπε μαρναμένων·
Φυᾷ τὸ γενναῖον ἐπιπρέπει
ἐκ πατέρων παισὶν λῆμα. θαέομαι σαφὲς
δράκοντα ποικίλον αἰθᾶς Ἀλκμᾶν' ἐπ' ἀσπίδος
νωμῶντα πρῶτον ἐν Κάδμου πύλαις.

Ἀντ. γ'.

ὁ δὲ καμὼν προτέρᾳ πάθᾳ
νῦν ἀρείονος ἐνέχεται
ὄρνιχος ἀγγελίᾳ
Ἄδραστος ἥρως· τὸ δὲ Ϝοίκοθεν
ἀντία πράξει. μόνος γὰρ ἐκ Δαναῶν στρατοῦ
θανόντος ὀστέα λέξαις υἱοῦ, τύχᾳ θεῶν
ἀφίξεται λαῷ σὺν ἀβλαβεῖ

Ἐπ. γ'.

Ἄβαντος εὐρυχόρους ἀγυιάς. τοιαῦτα μὲν
ἐφθέγξατ' Ἀμφιάρηος. χαίρων δὲ καὶ αὐτὸς
Ἀλκμᾶνα στεφάνοισι βάλλῳ, ῥαίνω δὲ καὶ ὕμνῳ,
γείτων ὅτι μοι καὶ κτεάνων φύλαξ ἐμῶν
ὑπάντασεν ἰόντι γᾶς ὀμφαλὸν παρ' ἀοίδιμον,
μαντευμάτων τ' ἐφάψατο συγγόνοισι τέχναις.

Στρ. δ'.

τὺ δ', ἑκαταβόλε, πάνδοκον
ναὸν εὐκλέα διανέμων
Πυθῶνος ἐν γυάλοις,

τὸ μὲν μέγιστον τόθι χαρμάτων
ὤπασας· οἴκοι δὲ πρόσθεν ἁρπαλέαν δόσιν
πενταεθλίου σὺν ἑορταῖς ὑμαῖς ἐπάγαγες.
ἄναξ, ἑκόντι δ' εὔχομαι νόῳ

Ἀντ. δ'.

κατὰ τὶν ἁρμονίαν βλέπειν
ἀμφ' ἕκαστον ὅσα νέομαι.
κώμῳ μὲν ἁδυμελεῖ
Δίκα παρέστακε· θεῶν δ' ὅπιν
ἄφθιτον αἰτέω, Ξένιαρκες, ὑμετέραις τύχαις.
εἰ γάρ τις ἐσλὰ πέπαται μὴ σὺν μακρῷ πόνῳ,
πολλοῖς σοφὸς δοκεῖ πεδ' ἀφρόνων

Ἐπ. δ'.

βίον κορυσσέμεν ὀρθοβούλοισι μαχαναῖς·
τὰ δ' οὐκ ἐπ' ἀνδράσι κεῖται· δαίμων δὲ παρίσχει,
ἄλλοτ' ἄλλον ὕπερθε βάλλων, ἄλλον δ' ὑπὸ χειρῶν.
μέτρῳ κατάβαιν' · ἐν Μεγάροις δ' ἔχεις γέρας,
μυχῷ τ' ἐν Μαραθῶνος, Ἥρας τ' ἀγῶν' ἐπιχώριον
νίκαις τρισσαῖς, ὦ 'ριστόμενες, δάμασσας ἔργῳ.

Στρ. ε'.

τέτρασι δ' ἔμπετες ὑψόθεν
σωμάτεσσι κακὰ φρονέων,
τοῖς οὔτε νόστος ὁμῶς
ἔπαλπνος ἐν Πυθιάδι κρίθη,
οὐδὲ μολόντων πὰρ ματέρ' ἀμφὶ γέλως γλυκὺς
ὦρσεν χάριν· κατὰ λαύρας δ' ἐχθρῶν ἀπάοροι
πτώσσοντι, συμφορᾷ δεδαγμένοι.

Ἀντ. ε'.

ὁ δὲ καλόν τι νέον λαχὼν
ἀβρότατος ἐπὶ μεγάλας
ἐξ ἐλπίδος πέταται
ὑποπτέροις ἀνορέαις, ἔχων

κρέσσονα πλούτου μέριμναν. ἐν δ' ὀλίγῳ βροτῶν
τὸ τερπνὸν αὔξεται· οὕτω δὲ καὶ πιτνεῖ χαμαί,
ἀποτρόπῳ γνώμᾳ σεσεισμένον.

Ἐπ. ε'.

ἐπάμεροι· τί δέ τις; τί δ' οὔ τις; σκιᾶς ὄναρ
ἄνθρωπος. ἀλλ' ὅταν αἴγλα διόσδοτος ἔλθῃ,
λαμπρὸν φέγγος ἔπεστιν ἀνδρῶν καὶ μείλιχος αἰών.
Αἴγινα, φίλα μᾶτερ, ἐλευθέρῳ στόλῳ
πόλιν τάνδε κόμιζε Διὶ καὶ κρέοντι σὺν Αἰακῷ,
Πηλεῖ τε καὶ γαθῷ Τελαμῶνι σύν τ' Ἀχιλλεῖ.

WRESTLERS.
Coin of Aspendos.

ΠΥΘΙΟΝΙΚΑΙ Θ'.

ΤΕΛΕΣΙΚΡΑΤΕΙ ΚΥΡΗΝΑΙΩι

ΟΠΑΙΤΟΔΡΟΜΩι.

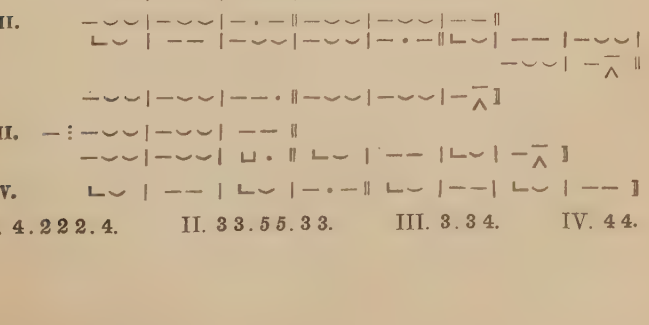
Στρ. α'.

Ἐθέλω χαλκάσπιδα Πυθιονίκαν
σὺν βαθυζώνοισιν ἀγγέλλων
Τελεσικράτῃ Χαρίτεσσι γεγωνεῖν,
ὄλβιον ἄνδρα, διωξίππου στεφάνωμα Κυράνας·
τὰν ὁ χαιτάεις ἀνεμοσφαράγων ἐκ Παλίου κόλπων ποτὲ Λατοΐδας
ἅρπασ', ἔνεγκέ τε χρυσέῳ παρθένον ἀγροτέραν
δίφρῳ, τόθι νιν πολυμήλου
καὶ πολυκαρποτάτας θῆκε δέσποιναν χθονὸς
ῥίζαν ἀπείρου τρίταν εὐήρατον θάλλοισαν οἰκεῖν.

Ἀντ. α'.

ὑπέδεκτο δ' ἀργυρόπεζ' Ἀφροδίτα
Δάλιον ξεῖνον θεοδμάτων

STROPHAE.



I. 4. 2 2 2. 4. II. 3 3. 5 5. 3 3. III. 3. 3 4. IV. 4 4.

ὀχέων ἐφαπτομένα χερὶ κούφᾳ·
καί σφιν ἐπὶ γλυκεραῖς εὐναῖς ἐρατὰν βάλεν αἰδῶ,
ξυνὸν ἁρμόζοισα θεῷ τε γάμον μιχθέντα κούρᾳ θ' Ὑψέος εὐρυβία·
ὃς Λαπιθᾶν ὑπερόπλων τοὐτάκις ἦν βασιλεύς,
ἐξ Ὠκεανοῦ γένος ἥρως
δεύτερος· ὅν ποτε Πίνδου κλεεννα ῖς ἐν πτυχαῖς
Νᾳΐς εὐφρανθεῖσα Πηνειοῦ λέχει Κρείοισ' ἔτικτεν,

Ἐπ. α'.

Γαίας θυγάτηρ. ὁ δὲ τὰν λευκώλενον
θρέψατο παῖδα Κυράναν· ἁ μὲν οὔθ' ἱστῷ παλιμβάμους ἐφίλησεν ὁδούς,
οὔτε δείνων τέρψιας οὔθ' ἑταρᾶν οἰκουρίαν,
ἀλλ' ἀκόντεσσιν τε χαλκέοις
φασγάνῳ τε μαρναμένα κεράιζεν ἀγρίους
θῆρας, ἥ πολλάν τε καὶ ἡσύχιον
βουσὶν εἰρήναν παρέχοισα πατρῴαις, τὸν δὲ σύγκοιτον γλυκὺν
παῦρον ἐπὶ γλεφάροις
ὕπνον ἀναλίσκοισα ῥέποντα πρὸς ἀῶ.

EPODI.

I. – ⁝ – ⏑ ⏑ | – ⏑ ⏑ | – – | ⏖ ⏑ | – ⏑ ‖
– ⏑ ⏑ | – ⏑ ⏑ | – – | ⏖ ⏑ | – • – ‖ ⏖ ⏑ | – – | – ⏑ ⏑ | – ⏑ ⏑ | – ⏑]

II. ⏖ ⏑ | – – ‖ – ⏑ ⏑ | – ⏑ ⏑ | – – | ⏖ ⏑ | – ⏑ ‖
⏖ ⏑ | – – | ⏖ ⏑ | – – ‖
⏖ ⏑ | – • ≥ • ‖ – ⏑ ⏑ | – ⏑ ⏑ | – ≥ | ⏖ ⏑ | – ⏑]

III. ⏖ ⏑ | – – ‖ – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ‖
⏖ ⏑ | – – ‖ – ⏑ ⏑ | – ⏑ ⏑ | – –, ‖ ⏖ ⏑ | – – | ⏖ ⏑ | – ⏑]

IV. – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ‖
⏑ ⏑ > | – – ‖ – ⏑ ⏑ | – ⏑ ⏑ | – –]

I. 5.55. II. 25.4.25. III. 23.234. IV. 3.23.

Στρ. β'.

κίχε νιν λέοντί ποτ' εὐρυφαρέτρας
ὀβρίμῳ μούναν παλαίοισαν
ἄτερ ἐγχέων ἑκάεργος Ἀπόλλων.
αὐτίκα δ' ἐκ μεγάρων Χείρωνα προσέννεπε φωνᾷ·
Σεμνὸν ἄντρον, Φιλυρίδα, προλιπὼν θυμὸν γυναικὸς καὶ μεγάλαν δύνασιν
θαύμασον, οἷον ἀταρβεῖ νεῖκος ἄγει κεφαλᾷ,
μόχθου καθύπερθε νεᾶνις
ἦτορ ἔχοισα· φόβῳ δ' οὐ κεχείμανται φρένας.
τίς νιν ἀνθρώπων τέκεν; ποίας δ' ἀποσπασθεῖσα φύτλας

Αντ. β'.

ὀρέων κευθμῶνας ἔχει σκιοέντων;
γεύεται δ' ἀλκᾶς ἀπειράντου.
ὁσία κλυτὰν χέρα Foι προσενεγκεῖν,
ἦ ῥα; καὶ ἐκ λεχέων κεῖραι μελιαδέα ποίαν;
τὸν δὲ Κένταυρος ζαμενής, ἀγανᾷ χλαρὸν γελάσσαις
ὀφρύι, μῆτιν ἐὰν
εὐθὺς ἀμείβετο· Κρυπταὶ κλαΐδες ἐντὶ σοφᾶς
Πειθοῦς ἱερᾶν φιλοτάτων,
Φοῖβε, καὶ ἔν τε θεοῖς τοῦτο κἀνθρώποις ὁμῶς
αἰδέονθ', ἁμφανδὸν ἀδείας τυχεῖν τοπρῶτον εὐνᾶς.

Ἐπ. β'.

καὶ γὰρ σέ, τὸν οὐ θεμιτὸν ψεύδει θιγεῖν,
ἔτραπε μείλιχος ὀργὰ παρφάμεν τοῦτον λόγον. κούρας δ', ὁπόθεν, γενεὰν
ἐξερωτᾷς, ὦ Fάνα; κύριον ὃς πάντων τέλος
οἶσθα καὶ πάσας κελεύθους·
ὅσσα τε χθὼν ἠρινὰ φύλλ' ἀναπέμπει, χὠπόσαι
ἐν θαλάσσᾳ καὶ ποταμοῖς ψάμαθοι
κύμασιν ῥιπαῖς τ' ἀνέμων κλονέονται, χὤ τι μέλλει, χὠπόθεν

ἔσσεται, εὖ καθορᾷς.
εἰ δὲ χρὴ καὶ πὰρ σοφὸν ἀντιφερίξαι,

Στρ. γ'.

ἐρέω. ταύτᾳ πόσις ἵκεο βᾶσσαν
τάνδε, καὶ μέλλεις ὑπὲρ πόντου
Διὸς ἔξοχον ποτὶ κᾶπον ἐνεῖκαι·
ἔνθα νιν ἀρχέπολιν θήσεις, ἐπὶ λαὸν ἀγείραις
νασιώταν ὄχθον ἐς ἀμφίπεδον· νῦν δ' εὐρυλείμων πότνιά
σοι Λιβύα
δέξεται εὐκλέα νύμφαν δώμασιν ἐν χρυσέοις
πρόφρων· ἵνα Fοι χθονὸς αἶσαν
αὐτίκα συντελέθειν ἔννομον δωρήσεται,
οὔτε παγκάρπων φυτῶν νήποινον, οὔτ' ἀγνῶτα θηρῶν.

Ἀντ. γ'.

τόθι παῖδα τέξεται, ὃν κλυτὸς Ἑρμᾶς
εὐθρόνοις Ὥραισι καὶ Γαίᾳ
ἀνελὼν φίλας ὑπὸ ματέρος οἴσει.
ταὶ δ' ἐπιγουνίδιον θαησάμεναι βρέφος αὐταῖς,
νέκταρ ἐν χείλεσσι καὶ ἀμβροσίαν στάξοισι, θήσονταί
τέ νιν ἀθάνατον
Ζῆνα καὶ ἁγνὸν Ἀπόλλων', ἀνδράσι χάρμα φίλοις,
ἄγχιστον ὀπάονα μήλων,
Ἀγρέα καὶ Νόμιον, τοῖς δ' Ἀρισταῖον καλεῖν.
ὣς ἄρ' εἰπὼν ἔντυεν τερπνὰν γάμου κραίνειν τελευτάν.

Ἐπ. γ'.

ὠκεῖα δ' ἐπειγομένων ἤδη θεῶν
πρᾶξις ὁδοί τε βραχεῖαι. κεῖνο κεῖν' ἅμαρ διαίτασεν·
θαλάμῳ δὲ μίγεν
ἐν πολυχρύσῳ Λιβύας· ἵνα καλλίσταν πόλιν
ἀμφέπει κλεινάν τ' ἀέθλοις.
καί νυν ἐν Πυθῶνί νιν ἀγαθέᾳ Καρνειάδα
υἱὸς εὐθαλεῖ συνέμιξε τύχᾳ·

ἔνθα νικάσαις ἀνέφανε Κυράναν, ἁ νιν εὔφρων δέξεται,
καλλιγύναικι πάτρᾳ
δόξαν ἱμερτὰν ἀγαγόντ' ἀπὸ Δελφῶν.

Στρ. δ'.

ἀρεταὶ δ' αἰεὶ μεγάλαι πολύμυθοι·
βαιὰ δ' ἐν μακροῖσι ποικίλλειν
ἀκοὰ σοφοῖς· ὁ δὲ καιρὸς ὁμοίως
παντὸς ἔχει κορυφάν. ἔγνον ποτὲ καὶ Ϝιόλαον
οὐκ ἀτιμάσαντά νιν ἑπτάπυλοι Θῆβαι· τόν, Εὐρυσθῆος
ἐπεὶ κεφαλὰν
ἔπραθε φασγάνου ἀκμᾷ, κρύψαν ἔνερθ' ὑπὸ γᾶν
διφρηλάτα Ἀμφιτρύωνος
σάματι, πατροπάτωρ ἔνθα Ϝοι Σπαρτῶν ξένος
κεῖτο, λευκίπποισι Καδμείων μετοικήσαις ἀγυιαῖς.

Ἀντ. δ'.

τέκε Ϝοὶ καὶ Ζηνὶ μιγεῖσα δαΐφρων
ἐν μόναις ὠδῖσιν Ἀλκμήνα
διδύμων κρατησίμαχον σθένος υἱῶν.
κωφὸς ἀνήρ τις, ὃς Ἡρακλεῖ στόμα μὴ περιβάλλει,
μηδὲ Διρκαίων ὑδάτων ἀὲ μέμναται, τά νιν θρέψαντο
καὶ Ἰφικλέα·
τοῖσι τέλειον ἐπ' εὐχᾷ κωμάσομαί τι παθὼν
ἐσλόν. Χαρίτων κελαδεννᾶν
μή με λίποι καθαρὸν φέγγος. Λιγίνᾳ τε γὰρ
φαμὶ Νίσου τ' ἐν λόφῳ τρὶς δὴ πόλιν τάνδ' εὐκλείξαι,

Ἐπ. δ'.

σιγαλὸν ἁμαχανίαν ἔργῳ φυγών.
τοὔνεκεν, εἰ φίλος ἀστῶν, εἴ τις ἀντάεις, τό γ' ἐν ξυνῷ
πεπονημένον εὖ
μὴ λόγον βλάπτων ἁλίοιο γέροντος κρυπτέτω.
κεῖνος αἰνεῖν καὶ τὸν ἐχθρὸν

παντὶ θυμῷ σύν τε δίκᾳ καλὰ ῥέζοντ' ἔννεπεν. 170
πλεῖστα νικάσαντά σε καὶ τελεταῖς
ὡρίαις ἐν Παλλάδος εἶδον ἄφωνοί θ' ὡς ἕκασται φίλτατον
παρθενικαὶ πόσιν ἢ 175
υἱὸν εὔχοντ', ὦ Τελεσίκρατες, ἔμμεν,

Στρ. ε'.

ἐν Ὀλυμπίοισί τε καὶ βαθυκόλπου
Γᾶς ἀέθλοις ἔν τε καὶ πᾶσιν
ἐπιχωρίοις. ἐμὲ δ' ὧν τις ἀοιδᾶν
δίψαν ἀκειόμενον πράσσει χρέος αὖτις ἐγεῖραι 180
καὶ τεῶν δόξαν παλαιῶν προγόνων· οἷοι Λιβύσσας
ἀμφὶ γυναικὸς ἔβαν
Ἴρασα πρὸς πόλιν, Ἀνταίου μετὰ καλλίκομον
μναστῆρες ἀγακλέα κούραν· 185
τᾶν μάλα πολλοὶ ἀριστῆες ἀνδρῶν αἰτέον
σύγγονοι, πολλοὶ δὲ καὶ ξείνων. ἐπεὶ θαητὸν εἶδος 190

Ἀντ. ε'.

ἔπλετο· χρυσοστεφάνου δέ Foι Ἥβας
καρπὸν ἀνθήσαντ' ἀποδρέψαι
ἔθελον. πατὴρ δὲ θυγατρὶ φυτεύων
κλεινότερον γάμον, ἄκουσεν Δαναόν ποτ' ἐν Ἄργει 195
οἷον εὗρεν τεσσαράκοντα καὶ ὀκτὼ παρθένοισι, πρὶν
μέσον ἅμαρ ἐλεῖν,
ὠκύτατον γάμον. ἔστασεν γὰρ ἅπαντα χορὸν
ἐν τέρμασιν αὐτίκ' ἀγῶνος· 200
σὺν δ' ἀέθλοις ἐκέλευσεν διακρῖναι ποδῶν,
ἅντινα σχήσοι τις ἡρώων, ὅσοι γαμβροί σφιν ἦλθον. 205

Ἐπ. ε'.

οὕτω δ' ἐδίδου Λίβυς ἁρμόζων κόρᾳ
νυμφίον ἄνδρα· ποτὶ γραμμᾷ μὲν αὐτὰν στᾶσε κοσμήσαις τέλος ἔμμεν ἄκρον, 210

εἶπε δ' ἐν μέσσοις ἀπάγεσθαι, ὃς ἂν πρῶτος θορὼν
ἀμφί Foι ψαύσειε πέπλοις.
ἔνθ' Ἀλεξίδαμος, ἐπεὶ φύγε λαιψηρὸν δρόμον,
παρθένον κεδνὰν χερὶ χειρὸς ἑλὼν
ἆγεν ἱππευτᾶν Νομάδων δι' ὅμιλον. πολλὰ μὲν κεῖνοι δίκον
φύλλ' ἔπι καὶ στεφάνους·
πολλὰ δὲ πρόσθεν πτερὰ δέξατο Νίκας.

APOLLON.
Coin of Kroton.

ΠΥΘΙΟΝΙΚΑΙ Γ'.

ΙΠΠΟΚΛΕΑι ΘΕΣΣΑΛΩι

ΠΑΙΔΙ ΔΙΑΥΛΟΔΡΟΜΩι.

Στρ. α'.

Ὄλβία Λακεδαίμων·
μάκαιρα Θεσσαλία· πατρὸς δ' ἀμφοτέραις ἐξ ἑνὸς
ἀριστομάχου γένος Ἡρακλέος βασιλεύει.
τί; κομπέῳ παρὰ καιρόν; ἀλλά με Πυθώ τε καὶ τὸ
Πελινναῖον ἀπύει
Ἀλεύα τε παῖδες, Ἱπποκλέα θέλοντες
ἀγαγεῖν ἐπικωμίαν ἀνδρῶν κλυτὰν ὅπα.

Ἀντ. α'.

γεύεται γὰρ ἀέθλων·
στρατῷ τ' ἀμφικτιόνων ὁ Παρνάσιος αὐτὸν μυχὸς
διαυλοδρομᾶν ὕπατον παίδων ἀνέειπεν.
Ἀπόλλον, γλυκὺ δ' ἀνθρώπων τέλος ἀρχά τε δαίμονος
ὀρνύντος αὔξεται·
ὁ μέν που τεοῖς γε μήδεσι τοῦτ' ἔπραξεν·
τὸ δὲ συγγενὲς ἐμβέβακεν ἴχνεσιν πατρὸς

STROPHAE.

I. – ≥ | ⏑ ⏑ | ⌊ | – ∧ ‖
⏑ : – ≥ | ⏑ ⏑ | – ⏑ | ⌊ ‖ ⏑ ⏑ | ⌊ | – ⏑ | – ∧ ‖
⏑ : ⏑ ⏑ | ⏑ ⏑ | – ≥ | ⏑ ⏑ | ⌊ | – ∧]

II. ⏑ : ⌊ | ⏑ ⏑ | – · ≥ ‖ ⏑ ⏑ | ⌊ | – ⏑ | ⏑ ⏑ | ⌊ · ‖ – ⏑ | – ⏑ | – ∧]

5. III. ⏑ : ⌊ | – ⏑ | – ⏑ · ‖ ⏑ ⏑ | – ⏑ | – ⏑ ‖
ω : ⏑ ⏑ | – ⏑ | – · ≥ ‖ – ⏑ | – ⏑ | – ∧]

I. 4.4.4.6. II. 3 5 3. III. 3 3. 3 3.

Ἐπ. α'.

Ὀλυμπιονίκᾳ δὶς ἐν πολεμαδόκοις
Ἄρεος ὅπλοις·
θὴκεν δὲ καὶ βαθυλείμων ὑπὸ Κίρρας ἀγὼν
πέτραν κρατησίποδα Φρικίαν.
ἔποιτο μοῖρα καὶ ὑστέραισιν
ἐν ἁμέραις ἀγάνορα πλοῦτον ἀνθεῖν σφίσιν·

Στρ. β'.

τῶν δ' ἐν Ἑλλάδι τερπνῶν
λαχόντες οὐκ ὀλίγαν δόσιν, μὴ φθονεραῖς ἐκ θεῶν
μετατροπίαις ἐπικύρσαιεν. θεὸς εἴη
ἀπήμων κέαρ· εὐδαίμων δὲ καὶ ὑμνητὸς οὗτος ἀνὴρ
γίνεται σοφοῖς,
ὃς ἂν χερσὶν ἢ ποδῶν ἀρετᾷ κρατήσαις
τὰ μέγιστ' ἀέθλων ἔλῃ τόλμᾳ τε καὶ σθένει,

Ἀντ. β'.

καὶ ζώων ἔτι νεαρὸν
κατ' αἶσαν υἱὸν ἴδῃ τυχόντα στεφάνων Πυθίων.
ὁ χάλκεος οὐρανὸς οὔ ποτ' ἀμβατὸς αὐτῷ·
ὅσαις δὲ βροτὸν ἔθνος ἀγλαΐαις ἁπτόμεσθα, περαίνει
πρὸς ἔσχατον
πλόον. ναυσὶ δ' οὔτε πεζὸς ἰὼν κεν εὕροις
ἐς Ὑπερβορέων ἀγῶνα θαυμαστὰν ὁδόν.

Ἐπ. β'.

παρ' οἷς ποτε Περσεὺς ἐδαίσατο λαγέτας,

EPODI.

I. ≥ ⁝ ⏑ – ⏑ | ⌞ ‖ – ≥ | ⏑ – ⏑ | – ⏑ | – ∧ ‖
⏑ – ⏑ | – ⏑]

II. > ⁝ – ⏑ | ⏑ – ⏑ | ⌞ ‖ ⏑ – ⏑ | ⌞ | – ⏑ | – ∧ ‖
> ⁝ – ⏑ | ⏑ – ⏑ | ⌞ | – ⏑ | – ∧ ‖

5. ≥ ⁝ – ⏑ | ⏑ – ⏑ | – ⏑ | ⌞ | – ∧ ‖
≥ ⁝ – ⏑ | – ⏑ | ⏑ – ⏑ | – ⏑ ‖ ⌞ | – ⏑ | – ∧]

I. 2 4. 2. II. 3 4. 5. 5. 4 3.

δῶματ' ἐσελθών,
κλειτὰς ὄνων ἑκατόμβας ἐπιτόσσαις θεῷ
ῥέζοντας· ὧν θαλίαις ἔμπεδον
εὐφαμίαις τε μάλιστ' Ἀπόλλων
χαίρει, γελᾷ θ' ὁρῶν ὕβριν ὀρθίαν κυνοδάλων.

Στρ. γ'.

Μοῖσα δ' οὐκ ἀποδαμεῖ
τρόποις ἐπὶ σφετέροισι· παντᾷ δὲ χοροὶ παρθένων
λυρᾶν τε βοαὶ καναχαί τ' αὐλῶν δονέονται·
δάφνᾳ τε χρυσέᾳ κόμας ἀναδήσαντες εἰλαπινάζοισιν
εὐφρόνως.
νόσοι δ' οὔτε γῆρας οὐλόμενον κέκραται
ἱερᾷ γενεᾷ· πόνων δὲ καὶ μαχᾶν ἄτερ

Ἀντ. γ'.

οἰκέοισι φυγόντες
ὑπέρδικον Νέμεσιν. θρασείᾳ δὲ πνέων καρδίᾳ
μόλεν Δανάας ποτὲ παῖς, ἀγεῖτο δ' Ἀθάνα,
ἐς ἀνδρῶν μακάρων ὅμιλον· ἔπεφνέν τε Γοργόνα, καὶ
ποικίλον κάρα
δρακόντων φόβαισιν ἦλυθε νασιώταις
λίθινον θάνατον φέρων. ἐμοὶ δὲ θαυμάσαι

Ἐπ. γ'.

θεῶν τελεσάντων οὐδέν ποτε φαίνεται
ἔμμεν ἄπιστον.
κώπαν σχάσον, ταχὺ δ' ἄγκυραν ἔρεισον χθονὶ
πρῴραθε, χοιράδος ἄλκαρ πέτρας.
ἐγκωμίων γὰρ ἄωτος ὕμνων
ἐπ' ἄλλοτ' ἄλλον ὥτε μέλισσα θύνει λόγον.

Στρ. δ'.

ἔλπομαι δ' Ἐφυραίων
ὅπ' ἀμφὶ Πηνεῖὸν γλυκεῖαν προχεόντων ἐμὰν
τὸν Ἱπποκλέαν ἔτι καὶ μᾶλλον σὺν ἀοιδαῖς

ἕκατι στεφάνων θαητὸν ἐν ἅλιξι θησέμεν ἐν καὶ παλαι-
τέροις,
νέαισίν τε παρθένοισι μέλημα. καὶ γὰρ
ἑτέροις ἑτέρων ἔρως ὑπέκνισε φρένας·

Ἀντ. δ'.

τῶν δ' ἕκαστος ὀρούει,
τυχὼν κεν ἁρπαλέαν σχέθοι φροντίδα τὰν πὰρ ποδός·
τὰ δ' εἰς ἐνιαυτὸν ἀτέκμαρτον προνοῆσαι.
πέποιθα ξενίᾳ προσαν έι Θώρακος, ὅσπερ ἐμὰν ποιπνύων
χάριν
τόδ' ἔζευξεν ἅρμα Πιερίδων τετράορον,
φιλέων φιλέοντ', ἄγων ἄγοντα προφρόνως.

Ἐπ. δ'.

πειρῶντι δὲ καὶ χρυσὸς ἐν βασάνῳ πρέπει
καὶ νόος ὀρθός.
κἀδελφεοὺς μὲν ἐπαινήσομεν ἐσλούς, ὅτι
ὑψοῦ φέροντι νόμον Θεσσαλῶν
αὔξοντες· ἐν δ' ἀγαθοῖσι κεῖνται
πατρῴαι κεδναὶ πολίων κυβερνάσιες.

HERAKLES.
Coin of Kamarina.

ΠΥΘΙΟΝΙΚΑΙ ΙΑ'.

ΘΡΑΣΥΔΑΙΩι ΘΗΒΑΙΩι

ΠΑΙΔΙ ΣΤΑΔΙΕΙ.

Στρ. α'.

Κάδμου κόραι, Σεμέλα μὲν Ὀλυμπιάδων ἀγυιᾶτις,
Ἰνὼ δὲ Λευκοθέα ποντιᾶν ὁμοθάλαμε Νηρηίδων,
ἴτε σὺν Ἡρακλέος ἀριστογόνῳ
ματρὶ παρὰ Μελίαν χρυσέων ἐς ἄδυτον τριπόδων
θησαυρόν, ὃν περίαλλ' ἐτίμασε Λοξίας,

Ἀντ. α'.

Ἰσμήνειον δ' ὀνύμαξεν, ἀλαθέα μαντίων θῶκον,
ὦ παῖδες Ἁρμονίας, ἔνθα καί νυν ἐπίνομον ἡρῴδων
στρατὸν ὁμαγυρέα καλεῖ συνίμεν,
ὄφρα Θέμιν ἱερὰν Πυθῶνά τε καὶ ὀρθοδίκαν
γᾶς ὀμφαλὸν κελαδήσετ' ἄκρᾳ σὺν ἑσπέρᾳ,

Ἐπ. α'.

ἑπταπύλοισι Θήβαις
χάριν ἀγῶνί τε Κίρρας,

STROPHAE.

I. > ⁝ – ⏑ | ⏑ ⏑ | ⏑ ⏑ | – • ω ‖ – ⏑ | ⌞ | ⌞ | – ∧ ‖

II. > ⁝ – ⏑ | ⏑ ⏑ | ⌞ , ‖ – ⏑ | ⏑ ⏑ | ⏑ ⏑ ⏑ • ‖ ⌞ | – ⏑ | – ∧ ‖
⏑ ⏑ ⏑ | – ⏑ | ⏑ ⏑ ⏑ | ⏑ ⏑ | – ∧ ‖

III. – ⏑ | ω ⏑ | – • > ‖ ⌞ | ⏑ ⏑ ⏑ | ⏑ ⏑ | – ∧ ‖
> ⁝ – ⏑ | ⏑ ⏑ | – • ⏑ • ‖ ⌞ | – ⏑ | – ⏑ | – ∧ ‖

I. 4 4. II. 3 3 3. 5. III. 3 4. 3 4.

EPODI.

I. ⏑ ⏑ | – ⏑ | ⌞ | – ∧ ‖
⏑ ⏑ ⏑ | ⏑ ⏑ | ⌞ | – ∧ ‖

II. > ⁝ ⏑ ⏑ | – ⏑ | ⌞ | – ⏑ | – ⏑ | – ∧ ‖
⏑ ⏑ ⏑ | ⏑ ⏑ | – ⏑ | ⌞ | – ⏑ | – ∧ ‖
⏑ ⁝ – ⏑ | – ⏑ | ⌞ | ⌞ | ⏑ ⏑ ⏑ | – ∧ ‖
> ⁝ – ⏑ | – > | ⏑ ⏑ | – ∧ ‖

I. 4. 4. II. 6. 6. 6. 4.

ἐν τῷ Θρασυδαΐος ἔμνασεν ἑστίαν
τρίτον ἐπὶ στέφανον πατρῴᾱν βαλών,
ἐν ᾰ̓φνεαῖς ἀρούραισι Πυλάδα
νικῶν ξένου Λάκωνος Ὀρέστα.

Στρ. β΄.

τὸν δὴ φονευομένου πατρὸς Ἀρσινόᾱ Κλυταιμνήστρας
χειρῶν ὕπο κρατερᾶν κᾰ̀κ δόλου τροφὸς ἄνελε δυσπεν-
θέος,
ὁπότε Δαρδανίδα κόραν Πριάμου
Κασσάνδραν πολιῷ χαλκῷ σὺν Ἀγαμεμνονίᾳ
ψυχᾷ πόρευσ᾽ Ἀχέροντος ᾰ̓κτᾶν παρ᾽ εὔσκιον

Ἀντ. β΄.

νηλὴς γυνά. πότερόν νιν ἄρ᾽ Ἰφιγένει᾽ ἐπ᾽ Εὐρίπῳ
σφαχθεῖσα τῆλε πάτρας ἔκνισεν βαρυπάλαμον ὄρσαι
χόλον;
ἢ ἑτέρῳ λέχεϊ δαμαζομέναν
ἔννυχοι πάραγον κοῖταί; τὸ δὲ νέαις ἀλόχοις
ἔχθιστον ἀμβλάκιον καλύψαι τ᾽ ἀμάχανον

Ἐπ. β΄.

ᾰ̓λλοτρίαισι γλώσσαις·
κᾰκολόγοι δὲ πολῖται.
ἴσχει τε γὰρ ὄλβος οὐ μείονα φθόνον·
ὁ δὲ χαμηλὰ πνέων ἄφαντον βρέμει.
θάνεν μὲν αὐτὸς ἥρως Ἀτρεΐδας
ἵκων χρόνῳ κλυταῖς ἐν Ἀμύκλαις.

Στρ. γ΄.

μάντιν τ᾽ ὄλεσσε κόραν, ἐπεὶ ἀμφ᾽ Ἑλένᾳ πυρωθέντων
Τρώων ἔλυσε δόμους ᾰ̓βρότατος. ὁ δ᾽ ἄρα γέροντα
ξένον
Στρόφιον ἐξίκετο, νέα κεφαλά,
Παρνασσοῦ πόδα ναίοντ᾽· ᾰ̓λλᾰ̀ χρονίῳ σὺν Ἄρει
πέφνεν τε ματέρα θῆκέ τ᾽ Αἴγισθον ἐν φοναῖς.

Ἀντ. γ'.

Ἦ ῥ', ὦ φίλοι, κατ' ἀμευσίπορον τρίοδον ἐδινήθην,
ὀρθὰν κέλευθον ἰὼν τοπρίν· ἤ μέ τις ἄνεμος ἔξω πλόου
ἔβαλεν, ὡς ὅτ' ἄκατον εἰναλίαν.
Μοῖσα, τὸ δὲ τεόν, εἰ μισθοῖο συνέθευ παρέχειν
φωνὰν ὑπάργυρον, ἄλλοτ' ἄλλᾳ ταρασσέμεν,

Ἐπ. γ'.

ἢ πατρὶ Πυθονίκῳ
τό γέ νυν ἢ Θρασυδαίῳ·
τῶν εὐφροσύνα τε καὶ δόξ' ἐπιφλέγει.
τὰ μὲν ἐν ἅρμασι καλλίνικοι πάλαι
Ὀλυμπίαν ἀγώνων πολυφάτων
ἔσχον θοὰν ἀκτῖνα σὺν ἵπποις·

Στρ. δ'.

Πυθοῖ τε γυμνὸν ἐπὶ στάδιον καταβάντες ἤλεγξαν
Ἑλλανίδα στρατιὰν ὠκύτατι. θεόθεν ἐραίμαν καλῶν,
δυνατὰ μαιόμενος ἐν ἁλικίᾳ.
τῶν γὰρ ἅμ πόλιν εὑρίσκων τὰ μέσα μάσσονι σὺν
ὄλβῳ τεθαλότα, μέμφομ' αἶσαν τυραννίδων·

Ἀντ. δ'.

ξυναῖσι δ' ἀμφ' ἀρεταῖς τέταμαι· φθονεροὶ δ' ἀμύνονται
ἄται, εἴ τις ἄκρον ἐλὼν ἡσυχᾷ τε νεμόμενος αἰνὰν
ὕβριν
ἀπέφυγεν, μέλανος ὁ δ' ἐσχατιὰν
καλλίονα θανάτου * τέτμεν γλυκυτάτᾳ γενεᾷ
εὐώνυμον κτεάνων κρατίστου χάριν πορών.

Ἐπ. δ'.

ᾗ τε τὸν Ἰφικλείδαν
διαφέρει Ἰόλαον
ὑμνητὸν ἐόντα, καὶ Κάστορος βίαν,
σέ τε, Ϝάναξ Πολύδευκες, υἱοὶ θεῶν,
τὸ μὲν παρ' ἅμαρ ἕδραισι Θεράπνας,
τὸ δ' οἰκέοντας ἔνδον Ὀλύμπου.

ΠΥΘΙΟΝΙΚΑΙ ΙΒ'

ΜΙΔΑι ΑΚΡΑΓΑΝΤΙΝΩι

ΑΥΛΗΤΗι.

Στρ. α'.

Αἰτέω σε, φιλάγλαε, καλλίστα βροτεᾶν πολίων,
Φερσεφόνας ἕδος, ἅ τ' ὄχθαις ἔπι μηλοβότου
ναίεις Ἀκράγαντος εὐδμάτου κολώναν, ὦ Φάνα,
ἵλαος ἀθανάτων ἀνδρῶν τε σὺν εὐμενείᾳ
δέξαι στεφάνωμα τόδ' ἐκ Πυθῶνος εὐδόξῳ Μίδᾳ,
αὐτόν τέ νιν Ἑλλάδα νικάσαντα τέχνᾳ, τάν ποτε
Παλλὰς ἐφεῦρε θρασειᾶν Γοργόνων
οὔλιον θρῆνον διαπλέξαισ' Ἀθάνα·

Στρ. β'.

τὸν παρθενίοις ὑπό τ' ἀπλάτοις ὀφίων κεφαλαῖς
ἄϊε λειβόμενον δυσπενθέι σὺν καμάτῳ,
Περσεὺς ὁπότε τρίτον ἄνυσσεν κασιγνητᾶν μέρος,

STROPHAE.

I. – ⁝ – ⏑ ⏑ | – ⏑ ⏑ | – • – ‖ – ⏑ ⏑ | – ⏑ ⏑ | – ¯ ‖
– ⏑ ⏑ | – ⏑ ⏑ | – , – ‖ – ⏑ ⏑ | – ⏑ ⏑ | – ¯ ‖

II. – ⁝ – ⏑ ⏑ | – ⏑ ⏑ | – – ‖ ⌊ ⏑ | – – | ⌊ ⏑ | – ¯ ‖
– ⏑ ⏑ | – ⏑ ⏑ | – • – • ‖ – ⏑ ⏑ | – ⏑ ⏑ | – ¯ ‖
– ⁝ – ⏑ ⏑ | – ⏑ ⏑ | – • – ‖ ⌊ ⏑ | – – | ⌊ ⏑ | – ¯]

III. – ⁝ – ⏑ ⏑ | – ⏑ ⏑ | – – ‖ ⌊ ⏑ | – – | ⌊ ⏑ | – ¯ ‖
– ⏑ ⏑ | – ⏑ ⏑ | – – ‖ ⌊ ⏑ | – ¯]

IV. ⌊ ⏑ | – • – ‖ ⌊ ⏑ | – • – ‖ ⌊ ⏑ | – –]

I. 33.33. II. 34.33.34. III. 34.32. IV. 222.

εἰναλίᾳ τε Σερίφῳ τοῖσί τε μοῖραν ἄγων.
ἦτοι τό τε θεσπέσιον Φόρκοιο μαύρωσεν γένος,
λυγρόν τ' ἔρανον Πολυδέκτᾳ θῆκε ματρός τ' ἔμπεδον
δουλοσύναν τό τ' ἀναγκαῖον λέχος,
εὐπαράου κρᾶτα συλάσαις Μεδοίσας

Στρ. γ'.

υἱὸς Δανάας· τὸν ἀπὸ χρυσοῦ φαμὲν αὐτορύτου
ἔμμεναι. ἀλλ' ἐπεὶ ἐκ τούτων φίλον ἄνδρα πόνων
ἐρρύσατο παρθένος αὐλῶν τεῦχε πάμφωνον μέλος,
ὄφρα τὸν Εὐρυάλας ἐκ καρπαλιμᾶν γενύων
χριμφθέντα σὺν ἔντεσι μιμήσαιτ' ἐρικλάγκταν γόον·
εὗρεν θεός· ἀλλά νιν εὑροῖσ' ἀνδράσι θνατοῖς ἔχειν,
ὠνόμασεν κεφαλᾶν πολλᾶν νόμον,
εὐκλεᾶ λαοσσόων μναστῆρ' ἀγώνων,

Στρ. δ'.

λεπτοῦ διανισόμενον χαλκοῦ θάμα καὶ δονάκων,
τοὶ παρὰ καλλιχόρῳ ναίοισι πόλει Χαρίτων,
Καφισίδος ἐν τεμένει, πιστοὶ χορευτᾶν μάρτυρες.
εἰ δέ τις ὄλβος ἐν ἀνθρώποισιν, ἄνευ καμάτου
οὐ φαίνεται· ἐκ δὲ τελευτάσει νιν ἤτοι σάμερον
δαίμων· τό γε μόρσιμον οὐ παρφυκτόν· ἀλλ' ἔσται χρόνος
οὗτος, ὃ καί τιν' ἀελπτίᾳ βαλὼν
ἔμπαλιν γνώμας τὸ μὲν δώσει, τὸ δ' οὔπω.

MEDUSA RONDANINI.

NOTES

☞ The abbreviations in the Notes are all, or nearly all, familiar—such as O. = Olympian Odes, P. = Pythian or Pindar, N. = Nemean, I.=Isthmian. Once or twice A. is used for the Codex Ambrosianus, Schol. Germ.=Scholia Germani, Cod. Perus. =Codex Perusinus. The Nemean and Isthmian Odes and the Fragments are cited for convenience' sake according to the edition of Christ (Teubner).

NOTES.

OLYMPIA I.

Syracuse[1] was founded by a colony of Dorians from Corinth, under the Herakleid Archias, in Ol. 11, 3 (734 B.C.). The first point settled was the island Ortygia (N. 1, 1: *ἄμπνευμα σεμνὸν Ἀλφεοῦ, | κλεινᾶν Συρακοσσᾶν θάλος Ὀρτυγία*), with which Achradina, on the mainland, was afterwards united. The city grew until it embraced in its circuit five districts, each worthy to be called a city; and Pindar's address was no figure of speech, P. 2, 1: *μεγαλοπόλιες ὦ Συράκοσαι.*

The constitution of Syracuse, originally aristocratic, was changed into a *tyrannis* by Gelon, prince of Gela, who reconciled the factions of the city, Ol. 73, 4 (485 B.C.). After Gelon became lord of Syracuse, he made it his residence, enlarged it, built up Achradina, added Tyche, and what was afterwards called Neapolis. All this was not accomplished without high-handed measures, such as the transplanting of the populations of other cities. Gela lost half its inhabitants. Kamarina was razed to the ground, and the Kamarinaians transferred in a body to Syracuse (see O. 4). Under Gelon's rule Syracuse became the chief city of Sicily, the tyrant of Syracuse one of the most important personages on Grecian soil. Applied to by the Greeks for aid, when the invasion of Xerxes was impending, Gelon offered two hundred triremes, twenty thousand men-at-arms, two thousand cavalry, two thousand archers, two thousand slingers, two thousand light troops, and provisions for the whole Greek army until the close of the war, on condition that he should have the command in chief

[1] In the historical introductions, especial acknowledgments are due to Mezger.

(Herod. 7, 158). Soon after this offer was declined, Gelon was called on to help his father-in-law, Theron of Akragas, against the Carthaginians, who had espoused the cause of Terillos of Himera (see O. 12), and Anaxilas of Rhegion, son-in-law of Terillos.

The great battle of Himera, popularly put on the same day as the battle of Salamis—really fought somewhat earlier—ended in the signal defeat of the Carthaginians, who lost one hundred and fifty thousand men dead on the field. The Carthaginians sued for peace, which was granted on singularly easy terms; for the Carthaginians were backed by the Persian empire with its vast resources. The battle of Salamis had not yet shown the weakness of the Persian power; and, in fact, the immediate effect of that battle has been exaggerated. Persia lost little of her prestige until the close of the fifth century, and Persian gold was a potent element in Greek history far into the fourth.

The consequence of the victory at Himera was a vast accession of power and influence for Gelon. Anaxilas of Rhegion, and a number of Sicilian cities, recognized his supremacy. But in the midst of his plans and projects Gelon died of dropsy, Ol. 75, 3 (478 B.C.). To his brother, Polyzelos, he left the command of the army, the guardianship of his minor son, and the hand of his widow, daughter of Theron. Hieron, the elder of the surviving brothers, who had been prince of Gela, succeeded to the government. Owing to the machinations of Hieron, Polyzelos was forced to take refuge with Theron of Akragas, who was at once his father-in-law and his son-in-law; and a war between Hieron and Theron was imminent, had not a reconciliation been effected by Simonides, the poet. Polyzelos was allowed to return to Syracuse, but Hieron was thenceforward sole ruler. In 477 the Epizephyrian Lokrians invoked the help of Hieron against Anaxilas of Rhegion; the prince sent his brother-in-law, Chromios (see N. 1 and 9), to Anaxilas, and the lord of Rhegion held his hand. In 474 the inhabitants of Kyme (Cumae) were hard pressed by the Etruscans. Hieron immediately granted the desired aid, and defeated the Etruscans in a naval engagement off Cumae. A helmet with the inscription Ἱάρων ὁ Δεινομένεος | καὶ τοὶ Συρακόσιοι | τῷ Δὶ Τυρὰν' ἀπὸ Κύμας was found at Olympia in 1817 (Hicks, No. 15). The year after—Ol. 76, 4 (473 B.C.)—Hieron defeated Thrasydaios, son of Theron, and Akragas and Himera both acknowledged his sway; but he granted them their independence and a democratic constitution.

To his success in war Hieron wished to add the heroic honors paid to the founder of a new city. This new city, Aitna, was founded, Ol. 76, 1 (476 B.C.), in the territory of Katana, the old inhabitants having been removed to Leontini. Ten thousand citizens were imported, half from Syracuse and Gela, the other half Peloponnesian immigrants. The constitution was Doric; and Hieron's son, Deinomenes, and his brother-in-law, Chromios, were put in charge. Hieron often called himself Αἰτναῖος (P. 1); Chromios followed his example (N. 1), and the founding of the city was celebrated by the "Aitnaian women" of Aischylos, and by Pindar's first Pythian.

The court of Hieron was a centre of literature and art. Epicharmos was a frequent guest. Aischylos, Simonides, Bakchylides, Pindar were among the visitors. No Doric prince ever reached such a height of glory. He was brilliantly successful at the great games: Ol. 73 and 77, with the single horse; Ol. 78, with the chariot; Pyth. 26 and 27, with the single horse; Pyth. 29, with the chariot, and again with mules. Successes elsewhere are not unlikely. He devised and performed liberal things. A special treasury was erected at Olympia for the Carthaginian booty, and the noble gift which he vowed to the Olympian Zeus was set up after his death by his son Deinomenes—a bronze four-horse chariot and driver, the work of Onatas, on either side a horse with a boy rider by Kalamis.

As a Doric prince, Hieron has found as little favor with posterity as he did with his Athenian contemporary Themistokles. A tyrant, he helped the moralists to make the uneasiness of crowned heads still more uneasy. He became the type of splendid success and of splendid misery; for he was tortured by bodily suffering, he was surrounded by sycophants and informers, and lived in an atmosphere of treachery and meanness. Those who see in Pindar's Hieronic odes sermons levelled at the unfortunate prince will be inclined to despise the greatest ruler of his day. A more humane judgment will recognize high qualities impaired by the faults that were engendered and exaggerated by the *tyrannis*.

Hieron died Ol. 78, 2 (467 B.C.), at Aitna, and upon his death received heroic honors.

The first Olympian celebrates the victory gained by Hieron, Ol. 77 (472 B.C.), with his race-horse Pherenikos. He was then

at the height of his power and glory. Some put the ode four years earlier, Ol. 76 (476 B.C.).

The theme of the poem is given in v. 7, *μηδ' Ὀλυμπίας ἀγῶνα φέρτερον αὐδάσομεν*; and while every Olympian does honor to Olympia, this is the *πρόσωπον τηλαυγές*, this is, as Lucian says (Gall. 7), *τὸ κάλλιστον τῶν ἁσμάτων ἁπάντων*. It may have been put first, because it was the most beautiful; but it owes, in turn, no little of its celebrity to its position, for which it was commended by its myth as well as by its theme. The chariot-race of Pelops for Hippodameia was the true beginning of Olympian contests, and the Pelopion was the heart of Pisa. The Aiolian rhythms are bright and festal, and glitter as the language glitters. Pindar is consciously treading a lofty measure. "No better element than water," he says, "no brighter blaze than fire by night, no form of wealth that outdazzles gold, no light of heaven so luminous, so warming, as the sun, which dims the ether into voidness, no contest more noble than the Olympian, the source of highest songs to highest bards, chanting Zeus supreme in the palace of Sicily's chief lord, who plucks the loftiest fruits of emprise, who is decked with the sheen of the fairest flower of poesy. For him the noblest chords must be struck, the sweetest musings of the poet recalled, and the scene brought back when the steed Victor bore his lord to triumph (vv. 1–22). Forth shines his glory in the land which Lydian Pelops made his own, for Pelops, the favorite of the gods, has found his resting-place (v. 93) where Hieron, favorite of the gods, has won his victory. The fame of Hieron shines forth (v. 23)—the fame of the Olympiads looks forth (v. 94)—and the story of Pelops is encircled by a belt of glory."

In his version of the Pelops legend (vv. 25–96), Pindar contradicts the popular account: hence the elaborate *caveat* at the outset. To make the myth resplendent as his theme, he must remove the foulness of envious tongues. No cannibal feast was offered to the gods by Tantalos, none shared by them (v. 52). Tantalos's sin—the giving of the sacred nectar and ambrosia to his fellows—brought ceaseless woe on himself; but his son, though sent to earth again, was remembered by Poseidon, to whom he had been what Ganymede was afterwards to Zeus. The darkness of the fate of Tantalos only heightens the brilliancy of the fortunes of Lydian Pelops.

The story told, the tone is sensibly lowered. An Olympian victory is still sunshine for life, and Pindar avers that no prince

more deserving of what is noble—none of more powerful sway—shall be set forth by his hymns; but there is the old moral that the present good is the highest, and the old restlessness of hope for a yet sweeter song, and a yet more glorious victory. And then, at the last, the poem rises to the height at which it began. The Muse has her most powerful shaft in keeping for the poet's bow. The king, as king, whatever else others may attain, is at the summit of human fortune. Look no further. Prayer can only seek the keeping of this lofty height for king and bard alike (vv. 97–116).

The poem is an epitome of Pindar's manner—approach by overlapping parallels, the dexterous use of foils, implicit imagery. His moralizing is national. No Greek lets us off from that.

The rhythm is Aiolian (*Αἰοληΐδι μολπᾷ*, v. 102), the tune the rider-tune (*ἱππείῳ νόμῳ*, v. 101). On the reconciliation of this statement with v. 18, *Δωρίαν φόρμιγγα*, see the passage.

Of the four triads, the first is taken up with the introduction, and the preparation of the myth; the second and third contain the myth; the fourth connects the myth with the conclusion.

Στρ. α'.—1. **Ἄριστον μὲν ὕδωρ**: Much cited in antiquity, and variously interpreted. *ἡ χρῆσις ὑπερέχει*, says Aristotle, *ὅθεν λέγεται ἄριστον μὲν ὕδωρ* (Rhet. 1, 7, 14). No profound philosophical tenet is involved, as is shown by the parallel passage, O. 3, 42: *εἰ δ' ἀριστεύει μὲν ὕδωρ, κτεάνων δὲ χρυσὸς αἰδοιέστατον, κτέ.* The poet emphasizes, after the Greek fashion, water as the source and sustenance of life. The copula *ἐστί, εἰσί* is rare in P. This first sentence is characteristic of P.'s advance by a series of steps. "Water," "gold," "sun" are only for the enhancement of the Olympic games. Much in P. is merely foil.—**ὁ δέ**: The article is still largely deictic in P. Notice the rhythm, which is an important guide. *ὁ δέ*, "but there is another—gold—a blazing fire like it loometh—a night fire far above all proud wealth."—**πῦρ** is brought into close relation with *νυκτί* by its position.—2. **νυκτί**: The local-temporal dative. Below *ἐν ἁμέρᾳ*.—**μεγάνορος**: P. 10, 18: *ἀγάνορα πλοῦτον*.—3. **γαρύεν**: Dor. for *γηρύειν*. The inf. in *-εν* is well authenticated in several Pindaric passages.—5. **μηκέτ(ι)**: More vivid than *μή* (Herm.). Look for no other light, now that the sun has risen.—**θαλπνότερον . . . φαεννόν**: P. delights in double epithets, vv. 10, 60; O. 2, 54. 81.—6. **ἐν ἁμέρᾳ φαεννόν**: suggested by *πῦρ νυκτί*.—**ἐρήμας**: Not otiose. There are no rivals;

μόνος ἅλιος ἐν οὐρανῷ, Simonid. fr. 77 (Bgk.). Αἰθήρ is Homerically fem. here and O. 13, 88: *αἰθέρος ψυχρᾶς ἀπὸ κόλπων ἐρήμων.*—**δι' αἰθέρος**: Note P.'s peculiarly plastic use of the prepositions.—7. **αὐδάσομεν**: There is no good reason for denying to P. the so-called short subj., as here and O. 7, 3. The imper. fut. with *μή*, which so many commentators accept here, has little warrant anywhere. In So. Ai. 572, still cited in some books, *θήσουσι* depends on *ὅπως*. See note on O. 6, 24. I. 7 (8), 8, *δαμωσόμεθα* was understood by the Schol. as subj., and *δέξεται* in a generic sense. Fr. X. 4: *οἷσι . . . δέξεται* is in all likelihood a subj. — **ἀμφιβάλλεται**: Variously rendered. P.'s usage (see O. 2, 98; 9, 5; 13, 93 al.) indicates a shower of poetic *βέλη* or *κῆλα* whirring about the minds of the bards. So the *μαντεῖα* in So. O. R. 481 *ἀεὶ ζῶντα περιποτᾶται.* Cf. Eur. H. F. 422: *ἀμφιβαλεῖν βέλεσιν.*—9. **σοφῶν** = *ἀοιδῶν*. They are called *ἐπέων τέκτονες*, P. 3, 113.—**κελαδεῖν**: Favorite word with P., who has ennobled it. "Sound forth," "praise." The inf. in its old final sense.—10. **Κρόνου παῖδ(α)**: There is always a certain stateliness in genealogy. The adj. is still statelier than the gen. Cf. O. 2, 13: *ἀλλ' ὦ Κρόνιε παῖ Ῥέας.* There is good reason for the specially common mention of Kronos in the Olympians. See v. 112. — **ἐς ἀφνεὰν . . . μάκαιραν**: See v. 6. Comp. P. 5, 11: *τεὰν μάκαιραν ἑστίαν*, and I. 3 (4), 35: *ἐρήμωσεν μάκαιραν ἑστίαν.* — **ἱκομένους**: Concord with the involved subject of *κελαδεῖν*. The v. l. *ἱκομένοις* is not to be considered. Cf. I. 5 (6), 21: *τέθμιόν μοι φαμὶ σαφέστατον τάνδ' ἐπιστείχοντα νᾶσον ῥαινέμεν εὐλογίαις.*

Ἀντ. α'.—12. **θεμιστεῖον . . . σκᾶπτον**: Lit., "staff of doom," "judicial sceptre."—**ὅς**: For position, comp. O. 2, 9. — **πολυμάλῳ** = *πολυκάρπῳ*: The Schol. Germ. cite Il. 9, 542, in which *μῆλον* is "fruit." Demeter is *μαλοφόρος*, Paus. 1, 44, 3. Strabo, 6, 273, puts *οἱ καρποί* in the first line for Sicily. Others *πολυμήλῳ*, "rich in flocks."—13. **δρέπων**: Where we might expect *δρεπόμενος*, P. 1, 49; 4, 130; 6, 48. The *δρέπανον* is a woodman's bill, Lycurg. 86. — **κορυφάς**: O. 2, 13: *ἀέθλων κορυφάν*, 7, 4: *πάγχρυσον κορυφὰν κτεάνων.*—14. **ἀγλαΐζεται δέ**: The change to the finite construction brings out the nearer image in bolder relief. Special reason is discernible also in P. 3, 53. When there is no *μέν* the change is easier, I. 3 (4), 12.—15. **ἐν ἀώτῳ**: P. uses *ἐν* with plastic vividness. Comp. N. 3, 32: *ἐν ἀρεταῖς γέγηθε*, as in Latin sometimes *gaudere in.*— 16. **οἷα**: Not to be roughly explained as = *ὅτι τοιοῦτα.* It is the exclamatory relative from which the causal sense can be

picked out. "Such are the plays we play." Comp. P. 1, 73; 2, 75; 3, 18.—17. **Δωρίαν . . . φόρμιγγα**: Δ. does not refer to the metres, as is shown by v. 103, *Αἰοληΐδι μολπᾷ*. Hieron is a Doric prince; the *φόρμιγξ* may well be a Doric instrument. O. 3, 5: *Δωρίῳ πεδίλῳ* does refer to the measure; but *πέδιλον* is not *φόρμιγξ*, and at the worst the Aiolic melody may be considered as a subdivision of the Doric. See Aristot. Pol. 4, 3, where it is said that some recognize only two *ἁρμονίαι*, the Dorian and the Phrygian.—18. **λάμβαν(ε)**: Here the aor. might be expected, but the pres. shows that the action is watched. The poet addresses himself, his *φίλον ἦτορ*. —**εἴ τι . . . ἔθηκε**: This the regular form of condition in adjurations. Cf. I. 5 (6), 42.—**Φερενίκου**: Name of Hieron's horse, "Victor." In the form Βερενίκη (Macedonian), the name is familiar. The Φ. of P. 3 was doubtless grandsire to this Φ.—**τε καί**: This combination is common in P.; the occurrence varies much in various authors. In P. it serves to unite complements, both opposites and similars. Here *Πίσας*, the scene, and Φ., Victor, make up the sum of the song.—**χάρις**: Usu. rendered "beauty," "charm." Why should it not be "song," the grace of poetry, as below? Pindar had pledged himself to sing the victory; and, when the steed sped to the goal, the promised song made him feel the stir of sweetest cares.—19. **γλυκυτάταις . . . φροντίσιν**: *φροντίδες* is used of the poet's musings. "Brought me under the empire of sweet musings."—20. **παρ' Ἀλφεῷ**: *παρά* in prose, with gen. or dat., is shrivelled into an exclusively personal preposition, like Fr. *chez*. It is freer and more original in Pindar, although "in the domain of Alpheios" would err only in suggesting too much. — **δέμας**: The living body, originally distinct from *σῶμα*. Used plastically as the Lat. *corpus* = *se*.—22. **προσέμιξε**: The concrete, personal *μιγνύναι* is common in Pindar, and must have its rights of contact. Here "brought to victory's embrace." "Wedded," "clasped," "embraced," "encircled," will answer for many cases. With this passage comp. P. 9, 77: *καί νυν ἐν Πυθῶνί νιν ἀγαθέᾳ Καρνειάδα | υἱὸς εὐθαλεῖ συνέμιξε τύχᾳ*.

Ἐπ. *α'*.—23. **ἱπποχάρμαν**: From *χάρμα* or *χάρμη*? See P. 2, 2.—**κλέος**: Echoed, v. 94. — 24. **Λυδοῦ**: The gold of v. 1 glitters in the rich adjective.—**Πέλοπος ἀποικίᾳ**: Emphasizes the scene for the third time, and prepares the transition.—25. **τοῦ**: The story often begins with a relative. — 26. **ἐπεί**: "Since" (causal).—

καθαροῦ λέβητος: κ. possibly to present a contrast to the *μιαρὸς λέβης* of the familiar story (Ov. Met. 6, 407), which P. is at the pains of denying below. The abl. gen. is used below v. 58. Later Greek meets poetry here.—Κλωθώ: Klotho, Lachesis, and Atropos, the three fates, are *λόχιαι θεαί*, acc. to Euripides, I. T. 206. — 27. ἐλέφαντι φαίδιμον ὦμον κεκαδμένον: ὦ. depends on *κεκ.* *φαίδιμον* is explained by *ἐλέφαντι.* — 28. θαυματά: So the best MSS. On the omission of *ἐστί*, see v. 1. — καί πού τι καί: So Thuk. 2, 87: *καί πού τι καὶ ἡ ἀπειρία πρῶτον ναυμαχοῦντας ἔσφηλεν.* — φάτις: The interpolated MSS. have *φρένας*, Christ suggests *φρόνιν.* *φάτις* cannot be acc. pl., and would not do us much good, if it were. We must connect closely, after the Pindaric fashion, *φάτις ὑπὲρ τὸν ἀληθῆ λόγον*, as one element, put *δεδαιδαλμένοι . . . μῦθοι* in apposition with it, and make *ἐξεπατῶντι* absolute, "mislead" = "are misleading." So *κλέπτει*, absol. N. 7, 23; cf. P. 2, 17. Notice the contrast between *φάτις*, the poetical story, and *λόγος*, the prosaic truth; *μῦθος* has departed from its Homeric sense.—29. ποικίλοις: The etymology points to embroidery (*ἡ ποικιλείμων νὺξ ἀποκρύψει φάος*) and embroidery to falsehood, as we have learned from Fr. *broder*, whereas *ἁπλοῦς ὁ μῦθος τῆς ἀληθείας ἔφυ.*

Στρ. β'. — 30. Χάρις: The charm of poetry. Comp. O. 14, 5, where there are three Χάριτες: *σὺν γὰρ ὕμνιν τά τε τερπνὰ καὶ τὰ γλυκέ' ἄνεται πάντα βροτοῖς.*—τεύχει: The rule, present.—31. ἐμήσατο: The manifestation, aor.—33. ἀμέραι δ' ἐπίλοιποι . . . σοφώτατοι: O. 10 (11), 53: *ὅ τ' ἐξελέγχων μόνος ἀλάθειαν ἐτήτυμον Χρόνος.* — 35. ἔστι: *ἔ.* in this position is never otiose. Often = *ὄντως ἔστι.* "In truth it is."—ἀνδρί: Not differentiated from *ἀνθρώπῳ.* So often in poetry.—ἀμφί: A favorite preposition in P., esp. with dat., little used in prose. In the sense of this passage *περί* is more commonly employed even in P.: *ἀμφί*, being the narrower, is the more picturesque.—36. υἱὲ Ταντάλου, σὲ δ(έ): The effect of *δέ* after the vocative is to give pause. It is not uncommon in Pindar, and is used where *γάρ* would seem more natural, *δέ* = *δή.* Cf. O. 6, 12; 8, 15; P. 10, 10 al.—σὲ . . . φθέγξομαι: The position shows that *σέ* is not felt as the object of *ἁρπάσαι* (v. 41) until *ἁρπάσαι* is reached, when the impression is renewed. "Touching thee I will utter what wars with earlier bards." — 37. ὁπότ(ε): Where the simple *ὅτε* might have been used. O. 9, 104; P. 8, 41 al. The tendency of the compounds is to crowd out the simple

forms. — **ἐκάλεσε**: Sc. *θεούς*. — **τὸν εὐνομώτατον | ἐς ἔρανον**: P. likes to put the preposition between attribute and substantive or substantive and attribute. The article is added, as here, P. 2, 3: *τᾶν λιπαρᾶν ἀπὸ Θηβᾶν*. *τόν* is deictic, and *εὐνομώτατον* gives an anticipatory refutation of the *γαστριμαργία*.—38. **ἔρανον**: This word is selected to show the familiar footing of Tantalos. Nor is **φίλαν Σίπυλον** idle. The adjective there also is intended to enhance the intimacy of the **ἀμοιβαῖα δεῖπνα**.—39. **παρέχων**: P. nowhere uses the middle of this familiar verb.—40. **Ἀγλαοτρίαιναν**: An original feminine, "Bright-trident," then a surname, like "Bright-eyes" (Jh. Schmidt). The Greek cares little about possible ambiguity of accusatives before and after an infinitive.

Ἀντ. β'.—41. **ἱμέρῳ**: P. uses *ἵμερος* and *πόθος* both so little that we can only say that his usage is not inconsistent with the traditional distinction. Of passionate desire *ἵμερος* is used, O. 3, 33: *τῶν νιν γλυκὺς ἵμερος ἔσχεν . . . φυτεῦσαι*. For *ποθέω* comp. O. 6, 14: *ποθέω στρατιᾶς ὀφθαλμὸν ἐμᾶς*.—**χρυσέαισιν ἀν' ἵπποις**: *ἵ.*, here of the chariot. *ἀνά* is another Pindaric preposition that is very little used in prose, even with the acc.—42. **μεταβᾶσαι**: Depends on *ἱμέρῳ*, as, in the passage cited above, *φυτεῦσαι*. — 43. **δευτέρῳ χρόνῳ**: So without *ἐν*, O. 2, 37: *ἄλλῳ χρόνῳ*, P. 4, 55: *χρόνῳ ὑστέρῳ*.—45. **Ζηνί** depends on *ἦλθε*; in its moral sense not simply *to*, but *for*. Ganymede, according to Böckh, was considered by P. to be the son of Laomedon, Pelops was a contemporary of Laomedon, and so the chronology is saved, if it is worth saving.—**τῶὖ' ἐπὶ χρέος**: "For the same service."—46. **ματρί**: More tender than *πρὸς ματέρα*. — **πολλὰ μαιόμενοι**: "Despite many a search." — **φῶτες**: *φώς* (poet.) is colorless, or = "wight."—48. **πυρὶ ζέοισαν**: To be closely connected. The Schol. renders *ὕδατος ἀκμάν* by *ὕδωρ ἀκμαίως ζέον*. The position of the words shows impatience and horror.—49. **μαχαίρᾳ** makes the butchery more vivid.—**κατὰ μέλη** = *μελεϊστί* rather than *τάμον κάτα μέλη*, with *μέλη* in apposition to *σε*.—50. **τραπέζαισί τ' ἀμφί**: *ἀ.* is an adverb in P. 4, 81, and P. 8, 85. The *τράπεζαι* were arranged in two rows facing each other, each guest having a *τράπεζα*. "They divided among themselves the flesh to the tables on both sides."—**δεύτατα**: "The last morsels," implying a cannibalic delicacy. —51. **διεδάσαντο**: The finite verbs throughout force attention to the horrid details.

Ἐπ. β'.—52. **ἄπορα**: O. 11 (10), 40: *ἄπορον*. The plur. exagger-

ates, P. 1, 38.—**γαστρίμαργον**: "Cannibal" approaches the effect. —**ἀφίσταμαι**: Asyndeton is especially in place where repugnance is to be expressed. See Dissen, Exc. II.—53. **ἀκέρδεια λέλογχεν**: Gnomic perfect. For the sentiment comp. P. 2, 55. *λαγχάνω* has more commonly a person for a subject.—**κακαγόρος**: Dor. for *κακηγόρους*. — 55. **ἦν**: See v. 36. — **ἀλλὰ γάρ**: *γάρ* gives the reason for the *ἀλλά*, as who should say, *ἄλλως δ' ἦν*, "but all in vain; for."—**καταπέψαι . . . κόρῳ**: The same homely sphere of imagery as *concoquere*, "stomach." Nor is "brook" far off. So Il. 1, 18: *εἴ περ γάρ τε χόλον γε καὶ αὐτῆμαρ καταπέψῃ*.—56. **ἕλεν**: P. 2, 30: *ἐξαίρετον ἕλε μόχθον*.—57. **ἂν . . . λίθον**: Apposition "which in the form of a stone." — **ἑοι πατήρ**: We could dispense with *ἑοι* or *αὐτῷ*. Yet *ἑοι πατήρ* gives the punisher, *αὐτῷ λίθον* the punishment, and the apposition makes it easier, *ἄν* going with *ἑοι* and *λίθον* with *αὐτῷ*. Comp. I. 7 (8), 9: *τὸν ὑπὲρ κεφαλᾶς ἅτε Ταντάλου λίθον παρά τις ἔτρεψεν ἄμμι θεός*.—58. **κεφαλᾶς βαλεῖν**: Abl. gen., which is better than to make *μενοινῶν* "expecting," and *κεφαλᾶς* the mark, with *βαλεῖν* = *τεύξεσθαι*.—**εὐφροσύνας ἀλᾶται**: *ἀ.* with gen. as Eur. Tro. 635.

Στρ. γ'.—59. **ἀπάλαμον** = *πρὸς ὃν οὐκ ἔστι παλαμήσασθαι*. Schol. —60. **μετὰ τριῶν**: Supposed to refer to the three great sinners, Tityos, Sisyphos, and Ixion. Tityos is mentioned in Od. 11, 576, Tantalos in v. 582, and Sisyphos, v. 593, and Ixion may have dropped out of the list. In any case, we are to understand with *τριῶν*, not *ἀνδρῶν*, but *πόνων*, which, on the hypothesis mentioned, would refer to the punishments of Tityos, Sisyphos, and Ixion. If we analyze the woes of Tantalos, the stone, the hunger, and the thirst, we shall have three. What is the fourth? Is it the *βίος ἐμπεδόμοχθος*, the thought that nectar and ambrosia had made him immortal (*ἄφθιτον*), or the remembrance of the nectareous and ambrosial life of the immortals, the "sorrow's crown of sorrow," or the reflection that his son had been banished from heaven for his fault (*τοὔνεκα προῆκαν*)? As Tantalos is mentioned only for Pelops' sake, the last view gains probability. —62. **νέκταρ ἀμβροσίαν τε**: *τε* here, like *-que*, makes *ν.* and *ἀ.* a whole. *τε*, connecting single words, is chiefly poetic or late.— 64. **ἔθεσαν**: It is better to admit a tribrach than to accept the MS. *θέσσαν*, or Mommsen's *θέν νιν*, although we miss an object. Hartung would read *ἀφθίτους θῆκεν*, referring to the *ἅλικες συμπόται*, but the point is the favor shown by the gods to Tantalos.

οἷς νιν is tempting.—τι with ἔρδων.—λαθέμεν=λήθειν. Inferior MSS. have λασέμεν, making ἔλπεται refer to the future as ἔλπομαι does v. 109; but ἔλπομαι in the sense of "think," "suppose"—comp. *spero* —may take the present as it does repeatedly in Homer. Il. 9, 40; 13. 309. Mommsen reads λελαθέμεν.—65. προῆκαν: προ., "straight-(forward)."—νῖὸν . . . ἑοι: The dat. shows how he felt it.—66. ἀνέρων: v. 36.—67. πρὸς εὐάνθεμον . . . φυάν: Even in the three temporal passages, here, P. 9, 25, and N. 9, 44, πρός shows its "fronting" sense.—68. νιν . . . γένειον: σχῆμα καθ' ὅλον καὶ μέρος, not different from "they bound him hand and foot."—μέλαν: "To blackness." Proleptic use, esp. common in tragic poets. So. Antig. 877; O. C. 1200; Eur. H. F. 641: βλεφάρων σκοτεινὸν φάος ἐπικαλύψαν.—69. ἑτοῖμον ἀνεφρόντισεν γάμον: ἑ. here is almost equivalent to "tempting." ἀνεφρόντισεν, "woke to the desire of." Love is a φροντίς. Notice that this triad is welded together, and moves very fast, with stress on γάμον (v. 70, 81).

Ἀντ. γ'.—70. Πισάτα . . . πατρός = Οἰνομάου, v. 76. Oinomaos, king of Pisa, had offered his daughter Hippodameia in marriage to any one who should overcome him in a chariot race. Fragments of the sculptures representing the ἀγών of Pelops, from the eastern pediment of the temple of Zeus, have been unearthed at Olympia.—71. σχεθέμεν: It is better to make the whole passage from Πισάτα . . . σχεθέμεν explanatory to γάμον than to make γάμον "bride," in apposition to Ἱπποδάμειαν. σχ. "to win."—οἷος ἐν ὄρφνᾳ: Cf. P. 1, 23: ἐν ὄρφναισιν. A similar scene, O. 6, 58, where Iamos goes into the middle of Alpheios.—72. ἄπυεν: Loud call to the loud sea. ἠπύειν, of a cry that is intended to carry—"halloo."—74. πὰρ ποδί: On παρά, with dat., see v. 21.—75. εἶπε: Regular word to introduce the language of the speaker. Hence seldom with any other than the finite construction in the best period.—Φίλια δῶρα: Note the effective position and the shyness.—ἐς χάριν τέλλεται: "Come up to favor"="count aught in one's favor." Verg. Aen. 4, 307, cited by Dissen, is not so delicate: *fuit aut tibi quicquam dulce meum.*—76. πέδασον . . . πόρευσον . . . πέλασον: Neither the three aorists nor the three π's are accidental.—78. κράτει . . . πέλασον=κρ. πράσμιξον. Cf. v. 23. —79. Oinomaos was wont to transfix the suitors from behind.

Ἐπ. γ'.—81. θυγατρός: The sense was fairly complete with γάμον. Comp. the structure of the strophe. P. likes this method

of welding the parts of the triad, e. g., O. 2, 95: *Θήρωνος*. O. 6, 50: *πατρός*. O. 9, 53: *νεωτέρων*. With the nominative the effect is startling. See P. 11, 22.—**ὁ μέγας . . . λαμβάνει**: "Great peril takes no coward wight." λ., according to one Schol. = *καταλαμβάνει*, "takes possession of," "inspires" (cf. P. 4, 71: *τίς δὲ κίνδυνος κρατεροῖς ἀδάμαντος δῆσεν ἅλοις;*); according to another = *δέχεται*, "admits of," "allows of," less vigorous.—**ἄναλκιν οὐ φῶτα**: So I. 1, 15: *ἀλλοτρίαις οὐ χερσί*. The rhythm calls for a prolonged *οὐ*, and *ἄναλκιν* is thought over again with *φῶτα*. "A coward—no! no coward wight."—82. **οἷσιν**: Not to be dissected into *τούτων οἷσιν*.—**τά**: So Mommsen after good MSS. Doric for *τί*.—**ἀνώνυμον . . . μάταν**: An impressive cumulation in which it must be remembered that **καθήμενος** means more than "sitting" in English. It is "sitting idle, useless."—83. **ἔψοι**: "Nurse."—**μάταν**: "Aimlessly," "and all to no good end."—85. **ὑποκείσεται**: Acc. to Schol. = *προκείσεται*. "On this I shall take my stand." "This struggle shall be my business."—**πρᾶξιν**: "Achievement," "consummation," not yet colorless.—**δίδοι** = *δίδου*: More solemn and impressive than the aorist with which he began.—86. **ἔννεπεν**: Bergk writes *ἤνεπεν* everywhere in P. A formal imperf., but it has no clear imperfect force in P.—**ἀκράντοις**: *ἐπί* in *ἐφάψατο* eases the dat., which P. however uses, as well as the gen., with verbs of contact. Dat. P. 8, 60; N. 8, 36; Gen. O. 9, 13; P. 3, 29.—**ἀγάλλων**: "Honoring," "by way of honoring." N. 5, 43.—87. **δίφρον . . . χρύσεον**: v. 42.—**πτεροῖσιν**: The horses of Pelops on the chest of Kypselos were winged, Paus. 5, 17, 7. *πτ.* instrumental rather than local.

Στρ. δ'.—88. **ἕλεν . . . σύνευνον**: Commonly set down as a zeugma, yet hardly so to be considered. "He overcame Oinomaos, and the maid to be his bedfellow." *τε*, consequential.—**Οἰνομάου βίαν**: *β.* not otiose.—89. **ἃ τέκε**: So the best MSS. *ᾱ* short in Aiolic. *τέκε τε*, the reading of the inferior MSS., would suggest a change of subject, not surprising in Greek, but clearly a metrical correction.—**ἀρεταῖσι μεμαότας**: "Forward in deeds of valor." Not "to deeds of valor," for which there is no warrant, as Il. 8, 327, and 22, 326, have *ἐπί*. The Schol., however, understands the passage as *ἐπιθυμοῦντας τῆς ἀρετῆς καὶ ταύτης ἀντεχομένους*, thus giving *μεμαότας* the Pindaric construction of a verb of approach, *ἅπτεσθαι, θιγεῖν*. Ἀρεταῖσι *μεμαλότας*, another reading, is frigid. P. does not personify *ἀ*. The Scholiasts give the names of the six,

among whom figure Atreus and Thyestes. Pindar is supposed not to know the horrors of the house any more than Homer, but one cannibalic incident was enough for one poem, to say nothing of the rule *τὰ καλὰ τρέψαι ἔξω*.— 90. **αἱμακουρίαις** = *τοῖς τῶν νεκρῶν ἐναγίσμασι*. A Boeotian word (Schol.). The yearly offering was the sacrifice of a black ram, Paus. 5, 13, 2.—91. **μέμικται**: With *ἐν*, I. 2, 29. On *μ.* see v. 22.—92. **πόρῳ κλιθείς**: The conception is that of support (instrumental).—93. **τύμβον ἀμφίπολον**: See O. 10 (11), 24: *ἀγῶνα . . . ἀρχαίῳ σάματι πὰρ Πέλοπος βωμῶν ἐξάριθμον*. The tomb of Pelops was near the great altar of Zeus in the Altis.—**παρὰ βωμῷ**: On *παρά*, see v. 21.—**τὸ δὲ κλέος . . . δέδορκε**: Echo of *λάμπει δέ Foι κλέος*, v. 23. Combine *τὸ κλέος τᾶν Ὀλυμπιάδων* and *ἐν δρόμοις Πέλοπος*. The *δρόμοι* refers not to the exploits of Pelops, but to the scene (*ἵνα*), where not only speed but strength is shown.—94. **δέδορκε**: Perceptual perfect = present. Comp. *ὄπωπα, ὄλωδα*. Glory is an *ὀφθαλμός*.—95. **ταχυτὰς ποδῶν . . . ἀκμαί τ' ἰσχύος**: The two great elements of speed and strength are set forth. N. 9, 12: *ἰσχύος τ' ἀνδρῶν ἁμίλλαις ἅρμασί τε γλαφυροῖς*. Here *ποδῶν* suggests the *ἀκαμαντοπόδων ἵππων ἄωτον* (O. 3, 3). There is another division, *πόνος δαπάνα τε*, with the same complementary *τε* (O. 5, 15), the *πόνος* for the feats of bodily strength (*θρασύπονοι*), the *δαπάνα* for the horse-race (*δαπάνᾳ χαῖρον ἵπποις*, I. 3, 47).—**ἐρίζεται**: The middle of reciprocal action, as if we had *πόδες ταχεῖς ἐρίζονται*. Comp. I. 4 (5), 4: *καὶ γὰρ ἐριζόμεναι νᾶες ἐν πόντῳ . . . θαυμασταὶ πέλονται*.—97. **λοιπὸν ἀμφὶ βίοτον**: His life has light on both hands.—98. **μελιτόεσσαν**: "Delicious," which we also extend beyond its proper sphere.

Ἀντ. δ'. — 99. **ἀέθλων γ' ἕνεκεν**: The necessary *amari aliquid*. "So far as sunshine is to be found in games." *Religiose dictum* (Dissen). Then follows a bit of cheerful philosophy.—**τὸ δ' αἰεὶ . . . βροτῶν**: "The highest boon is aye the blessing of the day." *τὸ αἰεὶ παράμερον ἐσλόν* is not, as one of the old Scholia has it, *τὸ καθ' ἡμέραν καὶ ἀδιαλείπτως παρὰ τοῖς ἀνθρώποις ἀγαθόν*. P. emphasizes the supremeness of the day's blessing as it comes.—**ἐσλόν**: A curious Boeotian form everywhere in Pindar.—100. **παντὶ βροτῶν**: The reading of the best MSS., as if *ἑκάστῳ βροτῶν* or *παντί τινι βροτῶν*. Comp. also Plat. Legg. 6, 774 c: *πᾶσι τῶν ἐν ταύτῃ τῇ πόλει*.—**ἐμὲ δὲ στεφανῶσαι**: P. passes over to his highest duty and his highest pleasure.—101. **ἱππείῳ νόμῳ**: The rider-tune, *τὸ Καστόρειον* (*Castor gaudet equis*), well suited to the achieve-

ment. Comp. P. 2, 69: τὸ Καστόρειον δ' ἐν Αἰολίδεσσι χορδαῖς θέλων, I. 1, 15: ἢ Καστορείῳ ἢ 'Ιολάοι' ἐναρμόξαι νιν ὕμνῳ. The Aiolians were the great equestrians of Greece.—103. **πέποιθα . . . μή**: Verbs of believing incline to the swearing negative *μή*. "I am confident," "I am ready to swear that."—104. **ἀμφότερα**: Adv., like *ἀμφότερον*.—**ἄμμε**: With Mommsen for *ἅμα*.—105. **δαιδαλωσέμεν**: Acc. to Mommsen, an old aor. inf., like *ἀξέμεν*, Il. 24, 663. But even if this is granted, it does not affect the sphere of time, as an aorist inf., after such a verb as *πέποιθα*, may be thrown into the future. See note on *ἔλπομαι*, P. 1, 43. The compliment of a comparison with the past is not so great as with the future. The case O. 2, 102 is different.—**ὕμνων πτυχαῖς**: "Sinuous songs," the in and out of choral song and music and dance.—106. **τεαῖσι . . . μερίμναισιν**: Depends on *ἐπίτροπος*. *μέριμναι*, as in N. 3, 69: *σεμνὸν ἀγλααῖσι μερίμναις Πυθίου*. Here God makes the plans of Hieron his own.—**μήδεται**: Might be used absol. "Is full of watchful thought." Dissen comp. N. 6, 62: *ἕπομαι δὲ καὶ αὐτὸς ἔχων μελέταν*, but it would be easy to get an acc. *μερίμνας* out of the dat., "is meditating the accomplishment of them." Schol.: *μήδεται δέ, ἐργάζεταί σε νικητήν*.—107. **ἔχων τοῦτο κᾶδος**: "With this for his great concern."—108. **εἰ δὲ μὴ ταχὺ λίποι**: The original wish element is plain in all or nearly all Pindar's ideal conditionals. Subject of *λίποι* is *θεός*, and *λίποι* is intr.—109. **γλυκυτέραν**: Sc. *μέριμναν*, "a sweeter care," "a sweeter victory."—**κεν . . . κλεῖξειν**: *κέν* with fut. inf. here, and only here, in P. Some of the Scholiasts use the aor. in the paraphrase. But it is better not to change. The construction is due to anacoluthia rather than to survival.

'Επ. δ'.—110. **σὺν ἅρματι θοῷ**: For *σύν* comp. N. 10, 48: *σὺν ποδῶν σθένει νικᾶσαι*, and the older use of Lat. *cum*.—**ἐπίκουρον . . . ὁδὸν λόγων**: Combine *ἐπίκουρον λόγων*. The path is the path of song, which will help forward the glory of Hieron, as told in the *λόγοι* by the *λόγιοι*. See P. 1, 94: *ὀπιθόμβροτον αὔχημα δόξας | οἷον ἀποιχομένων ἀνδρῶν δίαιταν μανύει | καὶ λογίοις καὶ ἀοιδοῖς*. The path is to be opened by poesy for rhetoric.—111. **παρ' εὐδείελον . . . Κρόνιον**: The famous hill at Olympia, on the summit of which sacrifices were offered to Kronos. See O. 5, 17; 6, 64; 9, 3. The sunniness of Olympia is emphasized, O. 3, 24.—112. **βέλος . . . τρέφει**: Poetical and musical bolts are familiar. O. 2, 91; 9, 5; 13, 95; P. 1, 12; I. 4 (5), 46.—**ἀλκᾷ**: Dissen comb. with *καρτερώτατον*,

and comp. O. 13, 52: *πυκνότατον παλάμαις*. So, too, the Schol. It is more vigorous to combine it with *τρέφει*, as Böckh does. "Keeps in warlike plight."—**τρέφει**: "Nurses," "keeps." *τ.*, a favorite word with Sophokles, and so perhaps ridiculed by Ar. Vesp. 110: *αἰγιαλὸν τρέφει*.—113. **ἐπ' ἄλλοισι**: *ἐπί* = "in," though it suggests the various altitudes of the great. — **κορυφοῦται**: "Heads itself," "caps itself." The topmost summit is for kings. —114. **μηκέτι**: *ἔτι* suggests the temptation; see v. 5. — **πάπταινε πόρσιον**: P. 3, 22: *παπταίνει τὰ πόρσω*. I. 6, 44: *τὰ μακρὰ δ' εἴ τις παπταίνει*. *π.*, originally of a restless, uneasy search in every direction. In P. *πάπταινε* is little, if anything, more than *σκόπει*. "Look no further." — 115. **εἴη**: Asyndeton in a prayer. The present is more solemn and less used in prose than *γένοιτο*. P. 1, 29: *εἴη, Ζεῦ, τὶν εἴη Fανδάνειν*. — **τοῦτον**: "Thy." Pronoun of the second person.—**τοσσάδε**: "All my days."—116. **σοφίᾳ** = *ἐπὶ σοφίᾳ*. *σ.* is "poetic art." The tone is high enough, for P. pairs himself with Hieron by the parallel *τε . . . τε*, "as . . . so" (*σέ τε . . . ἐμέ τε*), but *ἐόντα* is part of the prayer, and not an assertion merely.

OLYMPIA II.

Akragas (Agrigentum) was a daughter of Gela. Gela was founded, Ol. 22, 4 (689 B.C.), by a Rhodian colony; Akragas more than a hundred years afterwards, Ol. 49, 4 (581 B.C.). In Ol. 52, 3 (570 B.C.) the notorious Phalaris made himself tyrant of the city, and, after a rule of sixteen years, was dethroned by Telemachos. This Telemachos was the grandfather of Emmenes or Emmenides, the father of Ainesidamos, under whose sons, Theron and Xenokrates, the name of the Emmenidai was brought to the height of its glory, and an alliance formed with the ruling house of Syracuse. Damareta, the daughter of Theron, married first Gelon, and, upon his death, Polyzelos, his brother. Theron married a daughter of Polyzelos, and, finally, Hieron married a daughter of Xenokrates.

The Emmenidai belonged to the ancient race of the Aigeidai, to which Pindar traced his origin, and they claimed descent from Kadmos, through Polyneikes, who married Argeia, daughter of Adrastos. The descendants of Thersandros, son of Polyneikes and Argeia, went successively to Sparta, to Thera, to Rhodes, and finally to Akragas—evidently a roving, and doubtless a quarrelsome, race. Theron made himself master of Akragas by a trick, but his rule is said to have been just, mild, and beneficent on the whole, with a notable exception to be recorded below. Under his rule Akragas reached its highest eminence, and Theron's sway extended to the neighborhood of Himera and the Tyrrhenian sea. He drove out Terillos, tyrant of Himera, and seized his throne. Terillos applied to his son-in-law, Anaxilas of Rhegion, for help, who, in his turn, invoked the aid of the Carthaginians. Thereupon Theron summoned to his assistance his son-in-law, Gelon, of Syracuse, and in the famous battle of Himera the Sicilian princes gained a brilliant victory. (See Introd. to Ol. 1.) The enormous booty was spent on the adornment of Syracuse and Akragas. Akragas became one of the most beau-

tiful cities of the world, and the ruins of Girgenti are still among the most imposing remains of antiquity. A few years after the battle of Himera, Gelon died, Ol. 75, 3 (478 B.C.), and was succeeded by his brother Hieron in the rule of Syracuse. Polyzelos, the other brother, was to have the command of the army and the hand of Damareta, daughter of Theron, widow of Gelon, with the guardianship of Gelon's son; but the two brothers had not been on the best terms before, and Hieron took measures to get rid of Polyzelos, who was a popular prince. Polyzelos took refuge with Theron, who had married his daughter, and who in consequence of this double tie refused to give him up to Hieron. The Himeraians, oppressed by Theron's son Thrasydaios, made propositions to Hieron; and two cousins of Theron, Kapys and Hippokrates, joined his enemies. The armies of Hieron and Theron faced each other on the banks of the Gela, but, thanks to the good offices of the poet Simonides, peace was made; Polyzelos was suffered to return, and Hieron married the daughter of Xenokrates, brother of Theron. The rebellious spirits in Himera were quelled, and our just, mild, and beneficent prince, who was elevated to the rank of a hero after his death, so thinned the ranks of the citizens by executions that it was necessary to fill them up by foreigners. Kapys and Hippokrates were defeated and fled. Theron sat firmly on his throne again, and, after putting to death all his enemies, had the great satisfaction of gaining an Olympian victory, Ol. 76 (476 B.C.), which Pindar celebrates in this ode and the following.

Theron died Ol. 76, 4; Xenokrates, his brother, who won two of the victories celebrated by Pindar (P. 6 and I. 2), died either before him or soon after. Thrasydaios, his son and successor, whose cruelty had roused the Himeraians to revolt, chastised the Agrigentines with scorpions, and attacked Hieron with 20,000 mercenaries. After his defeat, Akragas and Himera rose against him, and he fled to Megara, where he died, and the revolted cities became democracies. Thrasybulus, the son of Xenokrates, continued to live in Akragas, but the memory of Thrasydaios was a stench in the nostrils of the Himeraians; hence their gratitude to Ζεὺς Ἐλευθέριος and Σώτειρα Τύχα for having delivered them from such a monster (O. 12).

In the opening of the second Olympian, Pindar himself points out the threefold cord that runs through the ode, and recent

commentators have found triads everywhere. It is best to limit ourselves to the poet's own lines. When Pindar asks, "What god, what hero, what man shall we celebrate?" he means to celebrate all three, and god, hero, and man recur throughout: the god helping, the hero toiling, the man achieving. God is the disposer, the hero the leader, and the man the follower. The man, the Olympian victor, must walk in the footsteps of the greater victor, must endure hardness as the hero endured hardness, in order that he may have a reward, as the hero had his reward, by the favor of God. This is a poem for one who stands on the solemn verge beyond which lies immortal, heroic life. But we must not read a funeral sermon into it, and we must notice how the poet counteracts the grave tone of the poem by the final herald cry, in which he magnifies his own office and champions the old king.

Hymns, lords of the lyre, what god, what hero, what man shall we sound forth? Pisa belongs to Zeus (*θεός*), Olympia was stablished by Herakles (*ἥρως*), Theron (*ἀνήρ*) hath won the great four-horse chariot race. His sires (*ἥρωες*) founded Akragas; Zeus (*θεός*) send the future glorious as the past has been (vv. 1–17). Done cannot be made undone. The past was toilsome and bitter, but forgetfulness comes with bliss, and suffering expires in joyance. So in the line of Theron himself, the daughters of Kadmos (*ἠρῷναι, ἠοῖαι*), Semele, Ino, suffering once, as the founders of Akragas toiled once, are now glorified. Yet this light was quenched in deeper gloom. After Semele, after Ino, comes the rayless darkness of Oidipus, so dark that even his name is shrouded. Polyneikes fell, but Thersandros was left, and after him came Theron (*ἀνήρ*), and Theron's noble house, with its noble victories (vv. 17–57). But this is not all. Earthly bliss is not everything. There is another world, and the poet sets its judgment-seat, unfolds the happiness of the blessed, and introduces into the harmony of the blissful abode a marvellous discord of the damned. In that land we hear of Kronos and of Rhea (*θεοί*), Peleus, and Kadmos, and Achilles (*ἥρωες*). Of men there is expressive silence (vv. 58–91). Theron is old, and the poet, instead of working out his triad mechanically, vindicates the reserve of his art. He has arrows enough in his quiver; he has power enough in his pinion. He can shoot, he can fly, whithersoever he will; and now, that we have left that other world, and have come back to this realm of Zeus, he bends his bow, he

stoops his flight, to Akragas. Now he can praise Theron with all the solemnity but without the gloom of an epitaph, and the last words fall like a benediction on the gracious king (vv. 92–110).

There is no myth proper. The canvas is covered by the prefiguration-picture of the house of Kadmos and the vision of the world beyond. Innocent suffering is recompensed by deep happiness, heroic toil by eternal reward. Theron's achievements have the earnest of an immortal future. Time cannot express his deeds of kindness.

The rhythms are Paionian, manly, vigorous, triumphant, but Bakcheiac strains seem to have been introduced with the same effect as the belts of darkness which chequer the poem.

Of the five triads, the first opens the theme, the last concludes it; the second triad deals with the mythic past; the third returns to Theron, and connects the second with the fourth, which is taken up with the world beyond.

Στρ. α'.—1. **Ἀναξιφόρμιγγες**: Originally song dominated instrumental music. Music was "married to immortal verse," as the woman to the man. Pratinas ap. Athen. 14, 617 D. makes song the queen: *τὰν ἀοιδὰν κατέστασε Πιερὶς βασίλειαν· ὁ δ' αὐλὸς ὕστερον χορευέτω· καὶ γάρ ἐσθ' ὑπηρέτας.* In P. 1 init. the *φόρμιγξ* gives the signal, but there is no difference in the relation.—2. **τίνα θεόν, τίν' ἥρωα, τίνα δ' ἄνδρα**: Imitated by Hor. Od. 1, 12: *quem virum aut heroa lyra vel acri | tibia sumis celebrare, Clio, | quem deum?* Horace follows the artificial climactic arrangement, which brings him up to —— Augustus. So Isok. Euag. 39: *οὐδεὶς οὔτε θνητὸς οὔθ' ἡμίθεος οὔτ' ἀθάνατος.* Antiphon (1, 27) gives us Pindar's order: *οὔτε θεοὺς οὔθ' ἥρωας οὔτ' ἀνθρώπους αἰσχυνθεῖσα οὐδὲ δείσασα.* The triplet here announced runs through the poem. To Zeus (A) belongs the place (a), to Herakles (B) the festival (b), to Theron (C) the prize (c), and the order is

A (*θεόν*) B (*ἥρωα*) C (*ἄνδρα*)
a (*Πίσα*) A (*Διός*) b (*Ὀλυμπιάδα*) B (*Ἡρακλέης*)
C (*Θήρωνα*) c (*τεταρορίας*)

with a subtle variation of case. — **κελαδήσομεν**: See O. 1, 9. Whether we have subj. or fut. here it is impossible to tell, nor does it matter.—3. **Ὀλυμπιάδα . . . Ἡρακλέης**: See O. 10 (11), 56, for the story.—4. **ἀκρόθινα**: Comp. O. 10 (11), l. c.: *τὰν πολέμοιο δόσιν | ἀκρόθινα διελὼν ἔθυε καὶ πενταετηρίδ' . . . ἔστασεν ἑορτάν.*

Usu. *ἀκροθίνια*, as in N. 7, 41.—6. **γεγωνητέον**: "We must proclaim so far as voice can be heard." The post-Homeric *-τέος* forms are not common in lyric poetry.—**ὅπιν**: So Hermann, as acc. of extent to *δίκαιον*. Others *ὅπι*. Most of the MSS. have *ὀπί*, glossed by *διὰ φωνῆς λαμπρᾶς*, and all have *ξένον*, which is interpreted as *δίκαιον ὄντα κατὰ τὴν φιλίαν τῶν ξένων*. *ὄπις* as a masc. subst. = *ὁ ὀπιζόμενος* (cf. P. 4, 86; I. 3 [4], 5) would not be unwelcome to me, "a just respecter of guests." So *λάτρις* = *ὁ λατρεύων* and *σίνις* = *ὁ σινόμενος*, besides others in *-ις*.—**ξένων**: Supposed to have reference to Polyzelos, the fugitive brother of Hieron.—7. **ἔρεισμ' Ἀκράγαντος**: The reference is to the great day of Himera. So Athens, for her share in the Persian war, is called (fr. IV. 4, 2) *Ἑλλάδος ἔρεισμα*. The compliment is heightened by the well-known strength of Akragas.—8. **εὐωνύμων . . . πατέρων**: Notice the auspicious beginning of the last lines in the four stanzas: v. 8, *εὐωνύμων*, v. 15, *εὔφρων*, v. 38, *εὐθυμιᾶν*, and, like a distant echo, v. 104, *εὐεργέταν*. — **ὀρθόπολιν**: Continuation of the figure in *ἔρεισμα*. This raising of the city to its height is supposed to refer to the adornment of Akragas with great temples and other magnificent public buildings.

Ἀντ. α'.—9. **καμόντες οἵ**: This position of the relative is not so harsh as in Latin, on account of the stronger demonstrative element of the Greek relative. So v. 25: *ἔπαθον αἵ μεγάλα*.—**θυμῷ**: Od. 1, 4: *πολλὰ δ' ὅ γ' ἐν πόντῳ πάθεν ἄλγεα ὃν κατὰ θυμόν*.—10. **ἱερόν**: All cities were dedicated to some deity, but Akragas especially, having been given to Persephone by Zeus, *εἰς ἀνακαλυπτήρια*. Preller, Gr. Myth. 1, 485.—**ἔσχον**: "Got" (of conquest). So P. 1, 65. The ingressiveness of *ἔσχον* is due to the meaning of the verb.—**οἴκημα ποταμοῦ** = *οἴκημα ποτάμιον*. In such combinations the full adj. is more common than the fossilized adj. or genitive. Comp. P. 6, 6: *ποταμίᾳ Ἀκράγαντι*. The river bore the same name as the city. Comp. further Eur. Med. 851: *ἱερῶν ποταμῶν πόλις*, Theogn. 785: *Εὐρώτα δονακοτρόφου ἀγλαὸν ἄστυ*, and O. 13, 61, where Corinth is called *ἄστυ Πειράνας*.—10, 11. **Σικελίας . . . ὀφθαλμός**: Comp. O. 6, 16: *ποθέω στρατιᾶς ὀφθαλμὸν ἐμᾶς*. Athens and Sparta were the two eyes of Greece. See Leptines ap. Aristot. Rhet. 3, 10, 7, whence Milton's "Athens, the eye of Greece."—11. **αἰὼν . . . μόρσιμος**: "Time followed as it was allotted."—**ἕφεπε**: In innumerable passages *αἰών*, *χρόνος*, *βίος* are represented as the attendants of men. This personification is easier to the

Greek than it is to us, and must be looked for. See O. 6, 56.—**πλοῦτόν τε καὶ χάριν**: Notice the close connection of "wealth and honor." χ. is the glory lent by poesy, and "wealth and poesy" would represent the material and the spiritual elements of happiness. On *χάρις*, see O. 1, 18. 30.—12. **γνησίαις ἐπ' ἀρεταῖς**: In prose we should consider *ἐπί* "on account of." Here it is more plastic. "Wealth and poesy crown their native gifts." See O. 11 (10), 13: *κόσμον ἐπὶ στεφάνῳ*, and comp. note on P. 5, 124.—13. **Κρόνιε παῖ Ῥέας**: Much more vigorous than *ὦ παῖ Κρόνου τε καὶ Ῥέας*, though we must not forget dialectic preferences for the forms in *-ιος*. Rhea is mentioned again with Kronos, v. 85: *πόσις ὁ πάντων Ῥέας ὑπέρτατον ἐχοίσας θρόνον*, and Zeus is called *παῖς Ῥέας*, fr. XI. 5. For this Kronos element, see O. 1, 10. P. himself was a servant of Rhea (Magna Mater). The special allusions detected by the commentators to Theron's personal history are due to fanciful combinations.—**ἕδος Ὀλύμπου**: Here again Ὀλύμπου is = Ὀλύμπιον, as *ποταμοῦ* = *ποτάμιον*. The triplet here reminds one of the triplet in the first strophe, and by assigning *ἀέθλων κορυφάν* to Herakles (O. 6, 69), and *πόρον τ' Ἀλφεοῦ* to Theron (comp. O. 1, 20: *παρ' Ἀλφεῷ σύτο δέμας*), we should have the same order.—14. **πόρον τ' Ἀλφεοῦ**: So, O. 10 (11), 53: "The watercourse of the Alpheios." So-called gen. of apposition.—15. **ἰανθείς** = *εὐφρανθείς*, but the old "warming," "dissolving," "melting" sense is not wholly lost. See P. 1, 11.—16. **σφίσιν** depends on *κόμισον λοιπῷ γένει*. There is no *σχῆμα καθ' ὅλον καὶ μέρος* for the dat. For the construction, comp. O. 8, 83, and P. 1, 7; Eur. Bacch. 335: *ἵνα δοκῇ θεὸν τεκεῖν | ἡμῖν τε τιμὴ παντὶ τῷ γένει παρῇ*.—**κόμισον**, like our "convey," always connotes "care," "safety."

Ἐπ. α'.—17. **τῶν . . . τέλος**: Familiar commonplace. The meaning is essentially complete without *ἔργων τέλος*, so that these two words come in as a reinforcement. "When fully consummated."—**ἀποίητον**: We should expect *ἄπρακτον* like Lat. *factum infectum*, but *ἀποίητον* embraces *ἄπρακτον*.—20. **λάθα**: N. 10, 24: *νικάσαις δὶς ἔσχεν Θεαῖος δυσφόρων λάθαν πόνων*. P. 1, 46: *εἰ γὰρ ὁ πᾶς χρόνος καμάτων ἐπίλασιν παράσχοι*.—**πότμῳ σὺν εὐδαίμονι**: *σύν* semi-personifies *πότμος*.—**γένοιτ' ἄν**: "Must come." "Cannot fail to come."—21. **ἐσλῶν** = *ἐσθλῶν*, itself a poetic word. See O. 1, 99; 2, 63.—**ὑπὸ χαρμάτων**: *ὑπό*, with the genitive of things, keeps the personification alive in prose. But the "under"

element of ὑπό is felt in P., though, of course, it is more evident with the dat., "Under the weight of." χαρμ. is echoed in v. 109 (Mezger).—22. **παλίγκοτον δαμασθέν**: "Quell'd in spite's despite." The πῆμα resists, but resists in vain. παλίγκοτον is adversative, not attributive merely.

Στρ. β'.—23. **πέμψῃ**: So the Ambrosianus and the Schol. Otherwise πέμπῃ might stand. The durative tenses of πέμπειν are often used where we should expect the complexive (or aoristic) tenses. π. has not the same notion of "detachment" as our "send."—24. **ἀνεκὰς . . . ὑψηλόν**: Ar. Vesp. 18: ἀνεκὰς ἐς τον οὐρανόν. ὑ. is predicative. The figure is that of a wheel.—**ἕπεται**: "Sorts with," "suits," ἁρμόζει, Schol.—**εὐθρόνοις**: Elsewhere of goddesses only, P. 9, 65; N. 3, 83; I. 2, 5. Ὁμηρικὸς ζῆλος, says a Scholiast. Cf. Il. 8, 565: εὐθρονον Ἠῶ μίμνον, al.—25. **Κάδμοιο κούραις**: Semele, Ino, Autonoë, Agaue, were all in trouble. P. selects those who emerge.—**ἔπαθον αἴ**: See v. 8. Ino, pursued by her mad husband, leaped into the sea and became a goddess, Leukothea. Semele, killed by lightning because she wished to see her celestial lover, Zeus, in full array, was afterwards received up into heaven. — **πένθος δὲ πιτνεῖ**: An intercalated reflection, and not a part of the narrative, as ἔπιτνεν would make it.—**βαρύ**: Position as in παλίγκοτον δαμασθέν, v. 22.—26. **κρεσσόνων πρὸς ἀγ.**: "Before the face of mightier blessings."—27, 28. **βρόμῳ | κεραυνοῦ**: The instrumental "by" is more poetic than the locative "mid." The tenderness of Semele is brought out by the womanly **τανυέθειρα**.—29. **Παλλάς**: The Scholiasts call attention to the significant omission of Hera; the specific mention of Pallas may be explained in half a dozen ways. She was one of the guardian deities of Akragas, a close sympathizer with her father. The triad here is not to be emphasized.—30. **παῖς ὁ κισσοφόρος**: Dionysos. Cf. fr. IV. 3, 9: τὸν κισσοδέταν θεόν.

Ἀντ. β'.—31. **ἐν καὶ θαλάσσᾳ**: Here καί belongs to λέγοντι (Bossler).—32. **κόραισι Νηρῆος ἁλίαις**: Comp. v. 13: ὦ Κρόνιε παῖ Ῥέας. The Nereids are the daughters of Nereus and the sea (ἡ ἅλς). Nereus is "water" (mod. Gr. νερό), as his spouse is Doris —the sea being a symbol of riches (ἔστιν θάλασσα, τίς δέ νιν κατασβέσει;).—**βίοτον ἄφθιτον . . . τὸν ὅλον ἀμφὶ χρόνον**: The expression seems redundant, unless we remember that βίοτον expresses the enjoyment of life, and not the mere duration (χρόνος).—

33. **τὸν ὅλον . . . χρόνον**: Comp. *ὁ πᾶς χρόνος*, P. 1, 46. On *ἀμφί* see O. 1, 97, where the "both" signification is plainer. As *περί* w. acc. may mean "around" (without) and "around" (within), so *ἀμφί* may be "about" (without) and "about" (within), and so be loosely used for *ἐν*.—**βροτῶν γε**: However it may stand with high and mighty heroines.—34. **πεῖρας θανάτου**: The *θάνατος* is the *πεῖρας*. Cf. v. 19: *ἔργων τέλος*.—35. **οὐδ' ἡσύχιμον ἀμέραν, κτέ.**: Instead of a mechanical *τέλος ἀμέρας* to balance *πεῖρας θανάτου*, instead of a mechanical *ὁπόθ' ἱξόμεθα* to balance *ὁπότε τελευτάσομεν*, P. varies the structure: "Surely in the case of mortals a certain goal of death is in no wise fixed, nor [is it fixed] when we shall bring one day, child of a single sun (spanned though it be but by a single sun), with unfretted good to its end in peace." The position removes all harshness. *βροτῶν* at the head of the sentence is only semi-dependent. *ἡσύχιμον ἀμέραν*, in like manner, allows us to wait for its regimen.—**παῖδ' ἀελίου**: The personification may have faded somewhat, but the mind dissociates *τελευτάσομεν* from the apposition.—38. **ἔβαν**: Gnomic.

Ἐπ. β'.—39. **Μοῖρ(α)**: In P. Moira is above the gods, but in harmony with them.—**ἅ τε**: "She who."—**πατρώιον, κτέ.**: "Maintains as an heirloom [=from sire to son] this fair fate of theirs."—40. **τῶνδε**: As usu. of the victor's house, the Emmenidai.—41. **ἐπί τι . . . πῆμ(α)**: The calamity is gently touched. The name of Oidipus is not even mentioned. Where P. does mention the hero, it is to honor him, P. 4, 263.—**παλιντράπελον**: "Reverse." Pendant to *παλίγκοτον δαμασθέν*, v. 22.—42. **ἐξ οὗπερ**: "Since."—**μόριμος υἱός**=*ὁ κατὰ μοῖραν αὐτῷ γενόμενος*.—43. **συναντόμενος**: On his way from the Delphic oracle, where Apollo had told him that he would be the murderer of his father that begot him (So. O. R. 793).—**χρησθὲν | παλαίφατον τέλεσσεν**: P. ignores the first part as recorded by So. O. R. 791: *ὡς μητρὶ μὲν χρείη με μιχθῆναι.*

Στρ. γ'.—45. **ὀξεῖ' Ἐρινύς**: *ὀξέως βλέπουσα*, Schol. She saw, while Oidipus was blind. So. Ai. 835: *καλῶ δ' ἀρωγοὺς τὰς ἀεί τε παρθένους, | ἀεὶ δ' ὁρώσας πάντα τἀν βροτοῖς πάθη, | σεμνὰς Ἐρινῦς ταυπόδας*.—46. **σὺν ἀλλαλοφονίᾳ**: The comitative *σύν* with the dat., instead of the simple instrumental dat., which has forgotten its comitative origin. Cf. P. 12, 21: *ὅφρα . . . σὺν ἔντεσι μιμήσαιτ' ἐρικλάγκταν γόον*.—**γένος ἀρήιον**: "His fighting

stock," his sons, the spear-side of his house.—47. **Θέρσανδρος**: The son of Polyneikes and his wife Argeia, daughter of Adrastos. —**ἐν μάχαις . . . πολέμου**: He was slain by Telephos before Troy. —49. **θάλος**: Cf. O. 6, 68: *Ἡρακλέης σεμνὸν θάλος Ἀλκαΐδᾶν.*— **ἀρωγόν**: Aigialeus, the only son of Adrastos, had fallen before Thebes, so that Thersandros became the avenger of the family in the war of the Epigonoi. (So Böckh with the Schol.) — 50. **σπέρματος . . . ῥίζαν**: "Seed root," origin.—**ἔχοντα**: So Aristarchos. The MSS. have *ἔχοντι*, which some Scholiasts take as *ἔχουσι*, while others note the change from dat. (*ἔχοντι*) to acc. (*τὸν Αἰνησιδάμου*), a change which, however natural from substantive to participle, is not natural from participle to substantive.—52. **μελέων λυρᾶν τε**: Blended in v. 1: *ἀναξιφόρμιγγες ὕμνοι.*

Ἀντ. γ'. — 54. **γέρας**: "Prize." — **ὁμόκλαρον**: Likewise victorious. The brother was Xenokrates. Comp. P. 6 and I. 2.— **κοιναί**: "Impartial."—**Χάριτες**: Who give and grace victories. See O. 6, 76; N. 5 (end); N. 10, 38. — **ἄνθεα τεθρίππων**: The chariots are wreathed with the flowers they have gained. See P. 9, 133: *πολλὰ μὲν κεῖνοι δίκον | φύλλ' ἔπι καὶ στεφάνους.*— **δυωδεκαδρόμων**: Chariots had to make twelve courses. Cf. P. 5, 33. Hence O. 3, 33: *δωδεκάγναμπτον τέρμα*, and O. 6, 75.—56. **τὸ δὲ τυχεῖν** = *τὸ νικῆσαι*, Schol. N. 1, 10: *ἔστι δ' ἐν εὐτυχίᾳ | πανδοξίας ἄκρον.*—58. **ἀγωνίας**: The bad sense is late.—**δυσφρονᾶν**: Formed like *εὐφρόνη, ἀφρόνη* = *ἀφροσύνη*. The best MSS. have *δυσφροσύναν παραλύει*. *δυσφ.* is glossed by *ἀθυμία*. This is the recurrent thought of the ode—the balance of good and bad.—58. **ὁ μὰν πλοῦτος**: *μ.*, a faded oath, by way of confirmation. Often used to meet objections.—**ἀρεταῖς δεδαιδαλμένος**: See O. 13 for a poetic lesson on the necessity of something more than wealth. Cf. P. 5, 1: *ὁ πλοῦτος εὐρυσθενής, ὅταν τις ἀρετᾷ κεκραμένον καθαρᾷ αὐτὸν ἀνάγῃ | πολύφιλον ἑπέταν.*—59. **τῶν τε καὶ τῶν**: "This and that." Not "good and bad," but "indefinite blessings." So, in prose, *τὸν καὶ τόν*, "this man and that man."—60. **βαθεῖαν ὑπέχων μέριμναν ἀγροτέραν**: Acc. to the majority of interpreters this means "rousing a deep and eager yearning for achievement," "putting into the heart of man a deep and eager mood." So the Schol.: *συνετὴν ἔχων τὴν φροντίδα πρὸς τὸ ἀγρεύειν τὰ ἀγαθά.* *ἀγρότερος* is used of the Centaur, P. 3, 4; *ἀγροτέρα* of Kyrene, P. 9, 6. But lions are *ἀγρότεροι*, N. 3, 44, and as *μέριμνα* leans in P. to the bad, and *ὑπέχων* occurs nowhere else in P., diversity of opinion may

be pardoned. *ὑπέχειν*, "sustain," is the other side of *κατέχειν*, "keep down," and that other side appears, v. 21: *ἐσλῶν . . . ὑπὸ χαρμάτων πῆμα θνάσκει | παλίγκοτον δαμασθέν*. There the monster is crushed, here the high (deep) load of carking care is shouldered. Wealth is an Atlas.

Ἐπ. γ'.—61. **ἀστὴρ ἀρίζηλος, κτέ.**: The shifting of the imagery is facilitated by the beginning of the epode. *ἀρίζηλος* = *ἀρίδηλος*, an Homeric word.—62. **φέγγος** is used of the sun, the moon, or any great or conspicuous light.—**εἰ δέ**: The passage has an enormous literature to itself. In despair, I have kept the reading of the MSS., with the interpretation "If, in truth, when one hath it (*νιν* = *πλοῦτον*) he knows (of) the future that," etc. *δέ* in P. is often not far from *δή*. This would make the sentence an after-thought. Böckh's *εἴ γε*, which is simple, is not lyrical (Mommsen). *εὖ δέ* and *ἔν δέ* are not convincing conjectures. *εἶτε* has been suggested. Bergk considers *οἶδεν* to have been used once by brachylogy instead of twice, and punctuates *εἰ δέ νιν ἔχων τις, οἶδεν τὸ μέλλον*, "If any one that hath it knows, he (Theron) knows." In that case, Theron would have been mentioned. Mezger makes *εἴ τις οἶδεν . . . ἀνάγκᾳ* the protasis, and *ἴσαις δέ . . . τύρσιν* the apodosis, or rather the apparent apodosis, the real apodosis being some verb of ascertainment understood. See my Lat. Gr., § 603. "If one knows . . . (why, then, he must know that) . . . the good," etc. This makes *δέ* apodotic. See O. 3, 43. It would be better to leave the first sentence frankly without an apodosis.—63. **θανόντων**: The sins committed in the world below are punished here on earth. Earth and Hades are mutual hells. P.'s view of the yonder world, as set forth in this passage, may be supplemented by the fragments of the *θρῆνοι*. P. believes in the continued existence of the soul after death, in transmigration, in retribution, in eternal blessedness. Immediately after death the soul is judged and sent to join the ranks of the pious or of the wicked. Good souls dwell with Pluton and Persephone in perpetual light and happiness, the bad must endure anguish past beholding for punishment and purification. If they do not mend, they are sent back to earth, and after death come again before the inexorable judgment-seat. Those who are purified return to earth in the ninth year, and are made kings, heroes, sages. When a man has maintained himself in each of these transition stages, and has kept pure from all wrong, he becomes

a hero, and dwells forever in the islands of the blessed. (After Mezger.)—**αὐτίκ'**: "Straight," *εὐθέως*, Schol.—**ἀπάλαμνοι**: Cf. O. 1, 59: *ἀπάλαμον βίον*.—64. **ἔτισαν**: The aor. disposes of Rauchenstein's *αὔθις*. — **τᾷδε Διὸς ἀρχᾷ**: On earth. — 65. **κατὰ γᾶς**: *κατὰ* with gen. in P. only here—**τις**: Dread indefiniteness.—66. **λόγον φράσαις**: "Rendering his sentence." *φράζειν*, of deliberate, careful, clear speech. *λόγος* is used of an oracle, P. 4, 59.

Στρ. δ'.—67, 68. **ἴσαις δὲ νύκτεσσιν αἰεί, | ἴσαις δ' ἁμέραις**: I follow Mommsen. The best MSS. have *ἴσαις δ' ἐν ἁμ.* Various changes have been made to save the uniformity and avoid — for ⏑ ⏑ in v. 68. So, v. 67: *ἴσον δέ*, v. 68: *ἴσα δ' ἐν ἁμ.*, which J. H. H. Schmidt follows. Equal nights and equal days may be equal to each other (equinoctial) or equal to ours; may be equal in length or equal in character. "Equal to each other in character" seems to be the safest interpretation. "The night shineth as the day; the darkness and the light are both alike." To some the passage means that the blessed have the same length of day and night that we do, but their lives are freer from toil. This interpretation is favored by *ἀπονέστερον*, which shows that the standard of comparison is earthly life, though Dissen makes it refer to the wicked. — 69. **δέκονται**: It is a boon. *δέρκονται*, the reading of the mass of our MSS., is unmetrical, and not over-clear.—**οὐ χθόνα**: The position of the negative in P. is especially free; here it is to be justified by *οὐδὲ πόντιον ὕδωρ*.—**ἐν χερὸς ἀκμᾷ**: So, P. 2, 8: *ἀγαλαῖσιν ἐν χερσὶν ποικιλανίοις ἐδάμασσε πώλους*. N. 1, 52: *ἐν χερὶ τινάσσων φάσγανον*. Local more vivid than instrumental. — **ἀκμᾷ**: "Strength;" as *ἀκμὰ ποδῶν*, I. 7 (8), 37, is "speed."—71. **κεινὰν παρὰ δίαιταν**: "For the sake of unsatisfying food," as mortals do. This use of *παρά*, "along," "by way of," and so "by reason of," "for the sake of," is solitary in P., but becomes common in the later time. So *παρ' ὅ*.—**τιμίοις | θεῶν**: At the court of Pluton and Persephone.—72. **ἔχαιρον**: When they were on earth.—**ἐνορκίαις**: Ps. 24, 3: Who shall stand in His holy place? He that hath clean hands and a pure heart; who hath not lifted up his soul unto vanity, nor *sworn deceitfully*.—74. **τοὶ δέ** = *οἱ κακοί*.—**ὀκχέοντι** = *ὀχέουσι* = *ὑφίστανται καὶ βαστάζουσιν* (Schol.).

Ἀντ. δ'. — 75. **ἐτόλμασαν**: "Persevered." — **ἐστρὶς | ἑκατέρωθι**: *τρὶς ἑκατέρωθι* would naturally mean six times. *ἐστρίς* may mean three times in all. The soul descends to Hades, then returns to

earth, then descends again for a final probation. — 77. **ἔτειλαν**: Act. only here in P. — **Διὸς ὁδόν**: The king's highway (mystic). — **παρὰ Κρόνου τύρσιν**: Not "along," as in prose, but "to the neighborhood of," as if *παρὰ Κρόνον*, "to the court of Kronos," who presides over the happy isles. — 78. **νᾶσος**: Dor. = *νήσους*. — 79. **ἄνθεμα χρυσοῦ** = *ἀ. χρυσᾶ*. So I. 1, 20: *φιάλαισι χρυσοῦ*. Cf. P. 1, 6; 4, 71. 240; N. 5, 54; I. 7 (8), 67. — 80. **τὰ μὲν χερσόθεν . . . ὕδωρ δ' ἄλλα**: Chiasm. The world below is a brilliant repetition of the world above. The prizes are of gold — gold instead of olive and laurel. In *ὕδωρ*, Dissen sees an allusion to the water-parsley of the Isthmian games. — 82. **στεφάνοις**: I have given what seems to be the best MS. reading. *κεφαλάς* is used in a gloss to explain *στεφάνοις*, as *στ.* is not applicable to *χέρας*, *ὄρμοι* being used for neck and breast, *στέφανοι* for heads. Bergk suggests: *ὄρμοις ἐ* (= *ἐκ* in Lokrian inscriptions) *τῶν χέρες ἀναπλέκοντι καὶ στεφάνοις* — *ὄρμοις* and *στεφάνοις* being Aeolic accusatives.

Ἐπ. δ'. — 83. **βουλαῖς ἐν ὀρθαῖσι**: Like *ἐν νόμοις*, P. 1, 62; *ἐν νόμῳ*, N. 10, 28; I. 2, 38; and *ἐν δίκᾳ*, O. 2, 16; 6, 12; P. 5, 14; N. 5, 14. *ἐν δίκῃ* is common even in prose. — **Ῥαδαμάνθυος**: The *τις* of v. 65. — 84. **ὃν . . . πάρεδρον**: The best MSS. have *ὃν πατὴρ ἔχει γᾶς* with a gap. The true reading cannot be elicited with certainty from the Scholia and glosses. Even in antiquity the critics were at a loss. I have resigned myself with Dissen and Schneidewin to the reading of the interpolated MSS. — 85. **Ῥέας . . . θρόνον**: Rhea, as mother of the gods, thrones above all. — 86. **Πηλεύς**: An Hellenic saint, a Greek Joseph. See N. 5, 26, where he resists the wiles of Hippolyta, and I. 7 (8), 41: *ὅντ' εὐσεβέστατον φάτις Ἰωλκοῦ τράφειν πεδίον*. Peleus and Kadmos are associated again, P. 3, 87. Here they are linked by *τε καί* on account of the like fortune in marriage, l. c. 91: *ὁπόθ' Ἁρμονίαν γᾶμεν βωῶπιν | ὁ δὲ Νηρέος εὐβούλου Θέτιν παῖδα κλυτάν*. — **Κάδμος**: Called *ἀντίθεος*, P. 3, 91. — **Ἀχιλλέα**: *ἐν νήσοις μακάρων σέ φασιν εἶναι | ἵναπερ ποδώκης Ἀχιλεύς*, acc. to the famous skolion of Kallistratos ap. Athen. 15, 695 A. See Plat. Symp. 179 E, 180 B. Acc. to N. 4, 49 Achilles has another abode, an island in the Euxine. It has been fancied that Theron was a Peleus, a Kadmos, and an Achilles in one.

Στρ. ε'. — 90. **ἅμαχον ἀστραβῆ κίονα**: An allusion to Ἕκτωρ (acc. to Greek feeling = **ἐχέτωρ*) as the "upholder" is not impossible, though the metaphor is common enough. — **Κύκνον**: Son of Posei-

don, who opposed the landing of the Greeks. — **θανάτῳ πόρεν**: Comp. P. 5, 60: *ἔδωκε θῆρας αἰνῷ φάβῳ*, N. 1, 66: *φᾶσέ νιν δώσειν μόρῳ*, and Lat. *dare morti*, "put (in)to (the maw of) death." Instead of flattening antique personification, let us emboss our own. *πορεῖν* is combined with *νέμειν* and *διδόναι*, P. 5, 65.—91. **Ἀοῦς τε παῖδ' Αἰθίοπα**: Memnon. Kyknos, Hektor, and Memnon are grouped, I. 4 (5), 39, another triad.—**πολλά μοι, κτέ.**: Asyndeton common on announcing the end.—**ὑπ' ἀγκῶνος**: Comp. Theokr. 17, 30: *ὑπωλένιόν τε φαρέτρην*.—**βέλη**: Of poetry, I. 4, 46; O. 13, 93.—92. **ἐντί**: Is explained as a singular, but Gust. Meyer, Gr. Gr., § 373, dissents. It is livelier as a plural, O. 10 (11), 93; P. 1, 13. —93. **φωνάεντα συνετοῖσιν**: A stock quotation, "that have a voice only for the wise." — **ἐς δὲ τὸ πάν**: Sometimes written *τοπάν* or *τόπαν* to save the quantity, like *σύμπαν, ἅπαν, πρόπαν*. *τὸ πάν* is glossed by *τὸ κοινόν*, Shakespeare's "the general," *τοὺς πολλοὺς καὶ χυδαιοτέρους*. The other rendering, "generally," is less satisfactory. The change from the dative *συνετοῖσιν* to *ἐς* and the acc. is in P.'s manner. Mr. Verrall argues (Journal of Philol., No. XVII.) at length in favor of *τοπάν* from **τοπή*, "divination," a word which he elicits from *τοπάζειν*. — 94. **σοφός**: Of poetic art. — **φυᾷ**: A Pindaric cry to be heard often, e. g. O. 9, 107: *τὸ δὲ φυᾷ κράτιστον ἅπαν*, for while P. does not despise training, O. 8, 60, where, by the way, he is praising a trainer, he believes in Ruskin's first rule, "Be born with genius." God, Apollo, the Muse, the Muses, Charis, the Charites—these are the sources of the poet's inspiration. It is part and parcel of his aristocratic "blood" theory.—95. **μαθόντες**: The old sneer that finds an echo in Persius, *Quis expedivit psittaco suum χαῖρε?* The commentators refer this characteristic to Simonides and Bakchylides. Simonides was considered *σοφώτατος*, and if Simonides was meant, *σοφὸς ὁ πολλὰ Ϝειδὼς φυᾷ* would be spiteful. Bakchylides was the nephew of Simonides, disciple, imitator, and collaborator of his uncle. It is supposed that P. gained the contract for writing this poem over S. and B., and hence this scornful and, we should say, ignoble note of superiority. As Simonides had just made peace between Hieron and Theron, it is very unlikely that P. should have made this arrogant fling at this time. —**λάβροι**: With *κόρακες*. The antithesis is the *ὄρνις θεῖος* (Mezger). Usually punctuated *λάβροι παγγλωσίᾳ, κόρακες ὥς*. — 96. **κόρακες ὥς . . . γαρύετον**: The dual certainly suggests definite pairs, especially as it is often used with mocking effect, e. g. in Plato's

Euthydemos (comp. *Arcades ambo*). The use of the dual on metrical (?) grounds for the plural is not tolerable. Mr. Verrall's suggestion that the reference is to the two Sicilian rhetoricians, Korax and Tisias (the latter of whom was called *κακοῦ κόρακος κακὸν ᾠόν*) is ingenious. See P. 1, 94, where the panegyric side of oratory is recognized. If we must have rivalry, why not rivalry between the old art of poetry (*φυᾷ*) and the new art of rhetoric (*μαθόντες*)? Besides, *λάβροι κόρακες* of this kind succeed best in the *λάβρος στρατός* (P. 2, 87). — **ἄκραντα**: "Ineffectual stuff."

Ἀντ. ε'.—97. **Διὸς πρὸς ὄρνιχα θεῖον**: See P. 1, 5. The eagle (Pindar) sits quiet and disdainful on the sceptre of Zeus. His defiant scream will come, and then the ineffectual chatter will cease. Comp. Soph. Ai. 169: *μέγαν αἰγυπιὸν δ' ὑποδείσαντες | τάχ' ἂν ἐξαίφνης εἰ σὺ φανείης, | σιγῇ πτήξειαν ἄφωνοι.*—98. **ἔπεχε νῦν σκοπῷ, κτέ.**: Resumption of the figure in vv. 92–94. Cf. N. 9, 55: *ἀκοντίζων σκοποῖ ἄγχιστα Μοισᾶν.*—**θυμέ**: So N. 3, 26.—**τίνα βάλλομεν**: Not exactly = *βαλοῦμεν*: "Whom are we trying to hit?" The pres. for fut. in Greek, except in oracles, is rare, conversational, passionate. See Plat. Symp. 176 D.—99. **ἐκ μαλθακᾶς . . . φρενός**: The quiver usually has a hostile significance, hence *φρενός* is qualified. The arrows are kindly (*ἀγαναί*), not biting (*πικραί*).—**ἐπί**: As in O. 8, 48: *ἐπ' Ἰσθμῷ ποντίᾳ | ἅρμα θοὸν τάνυεν.*—100. **τανύσαις αὐδάσομαι** = *τείνας τὸ τόξον ἀποφανοῦμαι* (Schol.). Böckh punctuates *τανύσαις·* and makes it an optative (imperative opt.), counter to the Pindaric use of *τοι*.—101. **αὐδάσομαι**: In its full sense of "loudly proclaim." **ἐνόρκιον λόγον**: O. 6, 20: *μέγαν ὅρκον ὀμόσσαις.*—102. **τεκεῖν μή**: The neg. is *μή* on account of the oath. Commentators are divided as to *τεκεῖν*, whether it is past or future. For the future, see O. 1, 105. For the past, P. 2, 60: *εἰ δέ τις ἤδη κτεάτεσσί τι καὶ περὶ τιμᾷ λέγει | ἕτερόν τιν' ἀν' Ἑλλάδα τῶν πάροιθε γενέσθαι | χαυνᾷ παιδὶ παλαιμονεῖ κενεά.* The past is better on account of the *ἑκατόν γε Fετέων*: "These hundred years," with an especial reference to Akragas, which was founded about a hundred years before (Ol. 49, 3 = 582 B.C.).

Ἐπ. ε'.—105. **Θήρωνος**: Effective position. Comp. v. 17: *λοιπῷ γένει*, and O. 1, 81. The sense is fairly complete in the antistrophe; and the use of the dependent genitive here renews the

whole thought with a challenge.—**αἶνον**: In prose this word was reserved for religious occasions. P. uses *ἔπαινος* but once.—**ἐπέβα**: Is supposed to have an actual basis in the behavior of Kapys and Hippokrates, two kinsmen of Theron, who went over to Hieron (Schol.). But gnomic aorists have an actual basis also.—106. **οὐ δίκᾳ συναντόμενος**: "Not mated with justice, but [set on] by rabid men. Comp. I. 21: *χρυσαμπύκων | ἐς δίφρον Μοισᾶν ἔβαινον κλυτᾷ φόρμιγγι συναντόμενοι.*—**μάργων**: Of men besotted in their fury. So *μαργουμένους*, N. 9, 19.—107. **τὸ λαλαγῆσαι θέλων**: The articular infinitive, which is not fully developed in P., is seldom used after verbs of will and endeavor, and then always has a strong demonstrative force—often with a scornful tang. So. Ant. 312: *οὐκ ἐξ ἅπαντος δεῖ τὸ κερδαίνειν φιλεῖν*, 664: *τοὐπιτάσσειν τοῖς κρατοῦσιν ἐννοεῖ*, O. C. 442: *τὸ δρᾶν οὐκ ἠθέλησαν* (cited by De Jongh). So in prose with *σπεύδειν, θαρρεῖν, διώκειν*, and the opposite. "Full fain for this thing of babbling."—**κρύφον**: A very rare substantive.—**τε θέμεν**: Better than *τιθέμεν*, which would depend awkwardly on *λαλαγῆσαι*.—108. **ἐπεὶ . . . δύναιτο**: *ἐπεί* is "whereas." Madmen may attempt to babble down and obscure his praises, but his deeds of kindness are numberless, and cannot be effaced any more than they can be counted.—109. **χάρματ(α)**: Echo of *χαρμάτων*, v. 21 (Mezger).

EAGLES AND HARE.
Coin of Akragas.

OLYMPIA III.

The third Olympian celebrates the same victory as the preceding ode. In what order the two were sung does not appear. O. 2 was probably performed in the palace of Theron; O. 3 in the Dioskureion of Akragas. The superscription and the Scholia indicate that this ode was prepared for the festival of the *Θεοξένια*, at which Kastor and Polydeukes entertained the gods. It is natural to assume the existence of a special house-cult of the Dioskuroi in the family of the Emmenidai, but we must not press v. 39 too hard.

The third Olympian, then, is not an epinikian ode; it is a theoxenian hymn. The Tyndaridai are in the foreground. It is the Tyndaridai that the poet seeks to please (v. 1) by his *Ὀλυμπιονίκας ὕμνος*. It is the Tyndaridai, the twin sons of Leda (v. 35), that are the ruling spirits of the Olympian contests. It is the Tyndaridai that are the givers of fame to Theron (v. 39). The victory is the same as that celebrated in the previous ode, but there Theron is always present to our minds. We are always thinking of the third member of the triad—god, hero, man. Here Theron is kept back. The poet who was there almost, if not altogether, defiant in his heralding of Theron, utters scarce a word of praise here. Before it was merit, here it is grace.

The poem is a solemn banquet-hymn. The victory calls for the fulfilment of a divine service, a *θεόδματον χρέος* (v. 7). Pisa is the source of *θεόμοροι ἀοιδαί* (v. 10). The myth has the same drift. It is the story of the Finding of the Olive, the token of victory. This is no native growth. It was brought by Herakles from the sources of the Istros, a memorial of Olympic contests (v. 15). It was not won by force, but obtained by entreaty from the Hyperborean servant of Apollo (v. 16), and the hero craved it as shade for the sacred enclosure of his sire, and as a wreath for human prowess (v. 18). Already had the games been estab-

lished, but the ground was bare to the keen scourgings of the sun (v. 24). Sent to Istria on another errand by Zeus, he had beheld and wondered (v. 32). Thither returning at the impulse of his heart, he asked and received, and planted the olive at Olympia (v. 34), which he still visits with the sons of Leda (v. 35).

The parallel with Herakles is revealed at the end. Theron has reached his bound—his Herakles' pillars. Beyond lies nothing. Seek no further (v. 45).

The olive was a free gift of God. So is this victory of Theron. It might be dangerous to press the details. Yet it is not un-Greek to say that the beauty of life is found of those who walk in the path of duty. Theron's praise is no less because it is indirect.

The dactylo-epitrite rhythms are peculiarly appropriate in a hymn addressed to deities so Dorian in their character as the Dioskuroi. The compass of the strophe is not great, but especial stateliness is given to the composition by the massiveness of the epode. It is noteworthy that strophe and epode end with the same measure.

Of the three triads, the central one contains the heart of the Finding of the Olive. The story is begun at the close of the first triad, and finished at the beginning of the third, and thus the parts are locked together.

Στρ. α'. — 1. **φιλοξείνοις**: The Dioskuroi were in an especial manner gods of hospitality, though an allusion to the *Θεοξένια* is not excluded.—**ἀδεῖν** = *ἄδειν*, Aeolic *ψίλωσις*, P. 2, 96.—**καλλιπλοκάμῳ θ' Ἑλένᾳ**: κ., used of Thetis and Demeter in Homer, who is more lavish in his use of *εὐπλοκαμος*. Helen is *καλλίκομος*, Od. 15, 58. *τε . . . τε*, as the brothers, so the sister. See O. 1, 115. H. shares her brothers' hospitable nature. See Od. 4, 130 foll., 296 foll.—2. **κλεινὰν Ἀκράγαντα**: With P.'s leaning to the fem.—**γεραίρων**: "While honoring." — **εὔχομαι**: A prayer and not a boast. So also P. 8, 70, where *αἰτέω* forms a sufficient contrast. —3. **Θήρωνος Ὀλυμπιονίκαν ὕμνον**: Instead of the prosaic *Ὀλυμπιονίκου ὕμνον*. — **ὀρθώσαις**: Simply "raising," without any side-notion of column (O. 7, 86) or statue (I. 1, 46).—**ἀκαμαντοπόδων**: O. 5, 3: *ἀκαμαντόποδος . . . ἀπήνας*.—4. **ἄωτον**: Appos. to *ὕμνον*. Comp. O. 5, 1; 8, 75.—**οὕτω μοι παρεστάκοι**: So with Mommsen,

instead of *οὕτω τοι παρέστα μοι*. *οὕτω*, as she had done before. In a wish, P. 1, 46. 55. With *παρεστάκοι* comp. P. 8, 70: *κώμῳ μὲν ἁδυμελεῖ | Δίκα παρέστακε*.—**νεοσίγαλον**: "With its gloss fresh upon it." We say, with another figure, "fire-new." O. 9, 49: *ἄνθεα δ' ὕμνων νεωτέρων*. — **τρόπον**: The novelty consists in the combination of honor to God and honor to man, of theoxenia and epinikion. See the Introduction.—5. **πεδίλῳ**: The *πέδιλον* strikes the measure.

Ἀντ. α'.—6. **ἐπεὶ . . . γεγωνεῖν**: Gives the double element—the victory of Theron (*ἐπινίκιον*), and the right of the Tyndaridai to Pisa (*Θεοξένια*). Comp. v. 9: *τᾶς ἄπο | θεόμοροι νίσονθ' ἑπ' ἀνθρώπους ἀοιδαί*, with v. 34: *ἵλαος ἀντιθέοισιν νίσεται | σὺν βαθυζώνου διδύμνοις παισὶ Λήδας*. The song is the refluence of the coming of Herakles and the Tyndaridai. — **χαίταισι μὲν ξευχθέντες**: P. prefers this warmer participial conception to the colder infinitive (*τὸ*) *χαιταῖσιν ἐπιζευχθῆναι στεφάνους*. See P. 2, 23; 3, 102; 11, 22; N. 4, 34; I. 4, 49; 7, 12. Dem. 18, 32: *διὰ τούτους οὐχὶ πεισθέντας*, much more vigorous than *διὰ τὸ τούτους μὴ πεισθῆναι*. The familiarity of these constructions in Latin deadens our perception of them in Greek, where they are very much rarer. *μέν*, with an answering *τε*, v. 9. See O. 4, 12.—7. **πράσσοντι**: P. 10, 103: *ἐμὲ δ' ὧν . . . τις πράσσει χρέος*. The more familiar middle occurs O. 10, 33.—**θεόδματον**: The last part of the compd. is felt elsewhere, O. 6, 59; P. 1, 61; 9, 11; though faintly in I. 6, 11: *θεοδμάτους ἀρετάς*. There is no echo of *ὀρθώσαις*.—8. **φόρμιγγά τε . . . καὶ βοὰν αὐλῶν ἐπέων τε**: *τε . . . καί* unites the instrumentation, *τε* adds the words as an essential element.—**ποικιλόγαρυν**: Cf. O. 4, 2: *ποικιλοφόρμιγγος ἀοιδᾶς*. — **θέσιν** = *ποίησιν*. Etym. Magn. p. 319, 31: *θέσις ἡ ποίησις παρ' Ἀλκαίῳ*, and p. 391, 26: *Πίνδαρος θέσιν τὸ ποίημα λέγει*. Sappho, fr. 36 (Bgk.): *οὐκ οἶδ' ὅττι θέω*.—9. **Αἰνησιδάμου παιδί**: In honor of Theron.—**συμμῖξαι**: Cf. O. 1, 22. —**ἅ τε Πίσα**: See v. 7. — **γεγωνεῖν**: Supply *πράσσει*, which is easier, as the near neighborhood of *συμμῖξαι* keeps the construction wide-awake. *γέγωνεν* (Christ) does not give a clear sense, though the shift is in P.'s manner.—**τᾶς ἄπο**: O. 1, 8.—10. **θεόμοροι**: "God-given," as I. 7, 38: *θεόμορον γάμου γέρας*.

Ἐπ. α'.—11. **ᾧ τινι** = *τούτῳ* (in his honor), *ᾧ τινι*.—**κραίνων . . . βάλῃ**: Pres., the rule; aor., the exemplification. Simple subj. in generic sentence as in Homer.—**ἐφετμάς**: See P. 2, 21.—**προτέρας**:

"Of old," "of yore." O. 7, 72: *ἐπὶ προτέρων ἀνδρῶν*.—12. **ἀτρεκής**: "Unswervable."—**Ἑλλανοδίκας**: The judge of the contest, so called because Greeks alone could participate in the games. Originally the number is said to have been two, afterwards ten, according to the number of the *φυλαί* of the Eleians, and afterwards still further enlarged.—**γλεφάρων . . . ὑψόθεν**: The eyes of the victor would naturally follow the movement of the prize-giver's hand, hence *ὑψόθεν*.—**Αἰτωλός**: The Eleians were called Aitolians, after their leader, Oxylos, who accompanied, or rather guided, the Herakleidai on their return.—13. **γλαυκόχροα**: Cf. So. O. C. 701: *γλαυκᾶς . . . φύλλον ἐλαίας*. The hue is grayish-green. On the symbolism of the olive, see Porphyr. de Antro Nymph. c. 33. P. does not distinguish the *ἐλαία* from the *κότινος* (wild olive).—**τάν ποτε**: The relative begins the myth. Cf. O. 1, 25.—14. **Ἴστρου**: A half-fabulous river.—**Ἀμφιτρυωνιάδας**: Herakles. The mouth-filling word, well suited to the hero, occurs again, I. 5, 38. Cf. Catull. 68, 112: *falsiparens Amphitryoniades*.

Στρ. β΄.—16. **δᾶμον Ὑπερβορέων**: The well-known favorites of Apollo, who lived "beyond the North," according to P., as he brings them into contrast with the Nile (I. 5 [6], 23). Perseus' visit to the Hyperboreans is described in P. 10 (Pindar's earliest poem).—**Ἀπόλλωνος θεράποντα**: P. 10, 34: *ὃν θαλίαις ἔμπεδον | εὐφαμίαις τε μάλιστ' Ἀπόλλων | χαίρει*.—**πείσαις . . . λόγῳ**: λ. has an emphatic position. Herakles does not often stoop to plead.—17. **πιστὰ φρονέων**: "With loyal soul," if "loyal" were antique; "true to his sire."—**αἴτει**: "He had to ask." Not *αἰτεῖ*, the histor. pres., which is very rare in P., and turns on P. 5, 80, which see.—**πανδόκῳ**: Comp. O. 1, 93; 6, 69.—18. **ἄλσει**: "Every place consecrated to the gods is an *ἄλσος*, even if it be bare of trees," says the Schol.—**σκιαρόν τε φύτευμα**: It had shaded the *Ἴστρου παγαί*, v. 14.—**ξυνὸν ἀνθρώποις**: The shade is common to all men, the wreaths are for the victors (Böckh). "A common boon."—19. **αὐτῷ**: With *ἀντέφλεξε*. "In his face."—**διχόμηνις**: "Month-halver." The full moon lighted the height of the festival.—**ὅλον**: "Full" (proleptic).—**χρυσάρματος**: Comp. the "yellow harvest-moon."—20. **ἑσπέρας**: "At eventide" (cf. P. 4, 40), acc. to Böckh, but the moon may flash full the Eye of Even, which is herself. Still the adverbial interpretation is favored by O. 10 (11), 81: *ἐν δ' ἕσπερον | ἔφλεξεν εὐώπιδος | σελάνας ἐρατὸν φάος*.

Ἀντ. β'.—21. **ἀέθλων . . . κρίσιν**: So N. 10, 23, but O. 7, 80: *κρίσις ἀμφ' ἀέθλοις*.—**ἀγνάν**: The decision is "pure" (intemerate) as the judge is "true" (unwarped), v. 12.—**ἀμᾷ** (Dor.) = *ἅμα* here, and P. 3, 36; N. 5, 11, but=*ὁμοῦ*, N. 7, 78.—22. **θῆκε**: Sc. *Ἡρακλῆς*. Change of subject is very common in Greek, e. g. O. 9, 50; P. 5, 34; N. 10, 8. See O. 1, 89.—**κρημνοῖς**: "Bluffs," as in Homer. P. 3, 34: *παρὰ Βοιβιάδος κρημνοῖς*, fr. XI. 64: *πὰρ κρημνὸν θαλάσσας*.—23. **οὐ καλὰ, κτέ.**: On the position of *οὐ* comp. O. 4, 15.—**δένδρε' ἔθαλλεν**: δ. is inner object: *δένδρα τεθηλότα εἶχε*.—**Κρονίου**. Böckh combines *Κρονίου Πέλοπος*. This would require *Κρονίδα* (Herm.). Aristarchos combines *χῶρος Πέλοπος, ἐν βάσσαις Κρονίου*. Hence we read *χῶρος—ἐν βάσσαις Κρονίου—Πέλοπος*, which is very much in P.'s manner.—24. **τούτων . . . γυμνός**: As *τῶν* is used as a relative, the asyndeton is not felt with the fuller *τούτων*, which need not be = *τούτων ὧν*.—**κᾶπος**: So "garden" of any favored spot, P. 9, 57: *Διὸς ἔξοχον κᾶπον* (Libya).—**ὑπακουέμεν**: As a slave. "To be exposed to," "lashed by" (cf. "that fierce light which beats upon a throne").—**ὀξείαις . . . αὐγαῖς**: O. 7, 70: *ἔχει τέ μιν ὀξείᾶν ὁ γενέθλιος ἀκτίνων πατήρ*, Theogn. 425: *αὐγὰς ὀξείας ἠελίου*. —25. **πορεύειν**: The Schol. makes this form here = *πορεύεσθαι*, but it is better to make *πορεύειν* transitive and *ὥρμα* intransitive. Bergk reads *ὥρμαιν'*.

Ἐπ. β'.—26. **ἱππόσοα**: I. 4 (5), 32: *ἱππόσοας Ἰόλαος*. In P. 2, 9 Artemis puts on the trappings when Hieron yokes his horses. Homer calls her (Il. 6, 205) *χρυσήνιος*.—27. **δέξατ' ἐλθόντ' . . . ἀπὸ, κτέ.**: Refers to a previous visit, the memory of which was recalled by the nakedness of the *κᾶπος*. The circumstances of the two visits are different; the first visit (from Arcady) was under the stress of *ἀνάγκα*, and at the bidding of the hated Eurystheus, and the second visit (from Elis) was in faithful love (*πιστὰ φρονεών*), at the bidding of his own spirit.—**δειρᾶν**: O. 9, 63: *Μαιναλίαις ἐν δειραῖς*.—28. **ἀγγελίαις**: The plural of an impressive message, also I. 7 (8), 43: *ἰόντων . . . αὐτίκ' ἀγγελίαι*. Eurystheus sent his message to Herakles by Kopreus (Il. 15, 639), a proceeding which both Homeric and Pindaric Scholiasts ascribe to fear.—**ἔντυ(ε)**: As in P. 9, 73: *ὡς ἄρ' εἰπὼν ἔντυεν τερπνὰν γάμου κραίνειν τελευτάν*. The extension of *ἐντ.* from *παρασκευάζειν* to *διεγείρειν* (Schol.) is not Homeric.—**πατρόθεν**: The *ἀνάγκα* bound sire as well as son. The story of the oath of Zeus and the consequent subjection of Herakles to Eurystheus is told, Il. 19, 95 sqq.—29. **χρυσόκερων ἐ.**

θήλειαν: Mythic does have mythic horns.—Ταϋγέτα: One of the Pleiades, daughter of Atlas, mother of Lakedaimon and Eurotas. In order to escape the pursuit of Zeus, she was changed by Artemis into a doe, and after she returned to her human form she consecrated a doe to the goddess. — 30. ἀντιθεῖσα = ἀνατιθεῖσα (Schol.).—Ὀρθωσίᾳ: The hiatus is paralleled by O. 6, 82; N. 6, 23; I. 1, 16 (Bergk).—O. is not different from Ἄρτεμις Ὀρθία, before whose altar boys were scourged at Sparta. Both doe and scourging indicate a substitution for human sacrifice. As the capture of the doe ordinarily precedes the cleansing of the Augean stables, and so the founding of the Olympic games, v. 34 foll., see Ol. 10 (11), we have another indication that there were two visits to the land of the Hyperboreans. — ἔγραψεν: The Scholiast is good enough to give us the inscription on the doe's collar: *Ταϋγέτη ἱερὰν ἀνέθηκεν Ἀρτέμιδι.*

Στρ. γ'.—31. πνοιᾶς ὄπιθεν Βορέα: P. comes back to the Hyperboreans with an explanatory touch. See on P. 4, 29. To emphasize the distance is to emphasize Herakles' devotion to his sire. This P. has done here and in vv. 14, 26. *πνοιᾶς* has scarcely any MS. warrant, but *πνοιαῖς* can only be defended by vague analogy. — 32. θάμβαινε = *θαύμαινε*, which is an inferior reading.—33. τῶν: Depends on *ἵμερος*. — δωδεκάγναμπτον: See O. 2, 55. — 34. φυτεῦσαι: Epexegetic infinitive. The place was called *τὸ Πάνθειον* (Schol.).—ταύταν ἑορτάν: The Theoxenia.—νίσεται: The only correct spelling, acc. to the best MSS., and borne out by G. Meyer, Gr. Gr., § 497, *νῑσομαι* for *νι-νσ-ῐ-ο-μαι*.—35. βαθυζώνου: Epithet applied to the Graces, P. 9, 2; to the Muses, I. 5 (6), 71; to Latona, Fr. V. 2, 2. See P. 1, 12.

Ἀντ. γ'.—36. ἐπέτραπεν = *ἐπέτρεψεν* (Schol.).—θαητὸν ἀγῶνα νέμειν: The Dioskuroi were *θεοὶ ἐναγώνιοι*. N. 10, 52: *εὐρυχόρου ταμίαι Σπάρτας ἀγώνων*.—37. ἀνδρῶν τ' ἀρετᾶς: Especially of those games that require personal prowess. O. 1, 95: *ἵνα ταχυτὰς ποδῶν ἐρίζεται | ἀκμαί τ' ἰσχύος θρασύπονοι*, N. 9, 12: *ἰσχύος τ' ἀνδρῶν ἀμίλλαις ἅρμασί τε γλαφυροῖς ἵμφαινε κυδαίνων πόλιν*, N. 5, 52: *πύκταν τέ νιν καὶ παγκρατίῳ φθέγξαι ἐλεῖν Ἐπιδαύρῳ διπλόαν | νικῶντ' ἀρετάν*. Still charioteering was not without its dangers. See P. 6. — ῥιμφαρμάτου: So. O. C. 1062.—38. διφρηλασίας: As *ἀφετήριοι* the Dioskuroi had an altar at the starting-post of the Hippodrome (Paus. 5, 15, 4).—παὰρ θυμὸς ὀτρύνει: The *πα* of the MSS. (= *πως*,

Schol.) cannot be construed; with *ὀτρύνει* it makes no sense, and *διδόντων* is too far off. *πάρ*, Böckh (*παροτρύνει*), with poor and late MSS. The old Scholiasts show uneasiness.—**Ἐμμενίδαις | Θήρωνί τ(ε)**: Theron crowns the line. The dat. with *ἐλθεῖν* as often when equiv. to *γενέσθαι*.—40. **ἐποίχονται**: Sc. the Emmenidai. Comp. what is said of Xenokrates, brother of Theron, I. 2, 39: *καὶ θεῶν δαῖτας προσέπτυκτο πάσας.*

Ἐπ. γ΄.—41. **τελετάς** = *τὰς ἑορτάς* (Schol.). — 42. **εἰ δ' ἀριστέυει, κτέ.**: "If" (which no one will deny). A familiar sentiment, such as the Greeks did not hesitate to repeat on occasion. See O. 1, 1.—43. **νῦν δέ**: The reading *νῦν γε* is at first sight more natural, but *νῦν δέ* has the better warrant "Now in his turn." This comes near an apodotic *δέ*.—**ἐσχατιάν**: Of one that casts anchor. I. 5 (6), 12: *ἐσχατιὰς ἥδη πρὸς ὄλβου | βάλλετ' ἄγκυραν θεότιμος ἐών.*—**ἀρεταῖσιν**: "By his deeds of emprise."—44. **οἴκοθεν**: Variously interpreted. As *οἴκοθεν οἴκαδε* is proverbial for ease and comfort of transmission and transition (O. 6, 99; 7, 4), so the omission of *οἴκαδε* shows difficulty, trouble, arduous effort. Comp. I. 3 (4), 30: *ἀνορέαισιν δ' ἐσχάταισιν οἴκοθεν στάλαισιν ἄπτονθ' Ἡρακλείαις.* The effect is "the far distant pillars of Herakles." — **Ἡρακλέος σταλᾶν**: Proverbs weary less by repetition than original figures.—45. **οὔ νιν διώξω**: *νιν* = *τὸ πύρσω*. Neither *οὐ μάν* nor *οὐ μή* is Pindaric. *Suavius dicit de se quae Theroni dicere vult* (Dissen).—**κεινὸς εἴην**: "Set me down an empty fool" (if I do). There is no omission of *ἄν*. Comp. Lys. 21, 21: *μαινοίμην* (= *δοκοίην μαίνεσθαι*), *εἰ ἀναλίσκοιμι.*

KASTOR AND POLYDEUKES.
Coin of the Brettioi.

OLYMPIA IV.

KAMARINA was founded by the Syracusans, 599 B.C., one hundred and thirty-five years after Syracuse itself. Destroyed by Syracuse in consequence of a revolt, it was some time afterwards restored by Hippokrates. Again stripped of its inhabitants by Gelon, it was rebuilt once more by men of Gela, Ol. 79, 4 (461 B.C.). The proverb *μὴ κίνει Καμάριναν· ἀκίνητος γὰρ ἀμείνων* is supposed to refer to the unhealthy situation of the city, but Lobeck reads *καμάριναν, cloacam.*

Of Psaumis we know absolutely nothing, except what Pindar is pleased to tell us in this ode and the next. Both odes are supposed to refer to the same victory, *ἀπήνῃ*, that is, with a mule chariot. The MSS. have in the superscription *ἅρματι* or *ἵπποις*: *ἀπήνῃ* is due to Böckh's combinations. This gives us a terminus. The mule-race was done away with, Ol. 84 (444 B.C.). Böckh puts Psaumis's victory Ol. 82 (452 B.C.), and maintains that the victor had failed in the four-horse chariot race, and in the race with the single horse (*κέλητι*). The *ἀπήνῃ* victory then was a consolation, and there seems to be a note of disappointment in the rhythm.

According to Böckh the ode was sung in Olympia; according to Leopold Schmidt in Kamarina. The latter view seems to be the more probable. The fourth ode was sung in the festal procession, the fifth, the genuineness of which has been disputed, at the banquet.

The key of this brief poem is given, v. 16: *διάπειρά τοι βροτῶν ἔλεγχος*. The final test is the true test. Success may be slow in coming, but when it comes it reveals the man. The thunder-chariot of Zeus is an unwearied chariot. What though his Horai revolve and revolve ere they bring the witness of the lofty contest? Good fortune dawns, and then comes gratulation forthwith. The light comes late, but it is a light that shines

from the chariot of a man who hastens to bring glory to Kamarina. Well may we pray, "God speed his other wishes." Well may we praise the man—liberal, hospitable, pure-souled, lover of peace, lover of his state. No falsehood shall stain this record of a noble life. The final trial is the test of mortals.

So, by trial, Erginos, the Argonaut, was saved from the reproach of the Lemnian women. Unsuccessful before, he won the race in armor, and said to Hypsipyle as he went after the crown: "This is what I am in swiftness. My hands and heart fully match my feet. The race is for the young, but I am younger than my seeming. Gray hairs grow often on young men before the time. The final trial is the test of mortals."

Psaumis had every virtue but success; now this is added. So Erginos was a man of might, of courage; now he has shown his speed.

The logaoedic rhythms are handled so as to produce a peculiar effect. Prolongation is frequent (⏑ – for – ⏑), and the result is a half-querulous, half-mocking tone. The lively Aiolian mood is tempered by the plaintive Lydian. Psaumis is only half satisfied, after all, and his enemies are not wholly confounded.

The triad distributes itself fairly into prayer, praise, and story.

Στρ. — 1. **Ἔλατὴρ ὑπέρτατε βροντᾶς ἀκαμαντόποδος Ζεῦ**: Plat. Phaidr. 246 E: *ὁ μὲν δὴ μέγας ἡγεμὼν ἐν οὐρανῷ Ζεὺς πτηνὸν ἅρμα ἐλαύνων πρῶτος πορεύεται*, which *πτηνὸν ἅρμα* becomes a stock quotation in later Greek. Comp. Hor. Od. 1, 34, 8: *per purum tonantes | egit equos volucremque currum.*—**ἀκαμαντόποδος**: O. 3, 3; 5, 3.—**τεαὶ γὰρ ὧραι**: *γάρ* gives the reason of the invocation. The Horai, originally but two, Καρπώ and Θαλλώ (Paus. 9, 35, 2), are the daughters of Zeus and Themis; they who in their steady course—Ὧραι being from $\sqrt{ja}$, "go"—bring things at their season. It has taken time for Psaumis's success to ripen.—2. **ὑπὸ . . . ἀοιδᾶς**: Comp. O. 7, 13: *ὑπ' ἀμφοτέρων (φόρμιγγος καὶ αὐλῶν) κατέβαν.*—**ποικιλοφόρμιγγος**: Cf. O. 3, 8: *φόρμιγγα ποικιλόγαρυν*, N. 4, 14: *ποικίλον κιθαρίζων.*—**ἑλισσόμεναι**: "In their circling dance."—**ἔπεμψαν . . . μάρτυρ(α)**: It is deplorable literalism to suppose that P. actually went and bore witness to the contests. See N. 1, 19: *ἔσταν δ' ἐπ' αὐλείαις θύραις.* The poet is said to go whithersoever his song goes. Comp. N. 5, 3: *στεῖχ' ἀπ' Αἰγίνας, διαγγέλλοισ' ὅτι, κτέ.*; also I. 2, 46.—3. **μάρτυρ(α) = ὑμνητήν** (Schol.).—4. **ξείνων . . . εὖ πρασσόντων, κτέ.**: The only possible meaning for *ξεί-*

νων forces us to take *ἔσαναν* in a good sense, which is otherwise strange to P. See P. 1, 52; 2, 82. The figure was not so coarse to the Greek as it is to us. So. O. C. 320: *φαιδρὰ γοῦν ἀπ' ὀμμάτων σαίνει με προσστείχουσα.* We can hardly make poetry of Horace's *leniter atterens caudam.* **ξείνων** refers to Psaumis and **ἑσλοί** to Pindar. "When friends fare well, forthwith the heart of the noble leaps up to greet the sweet tidings." Some make the passage ironical.—6. **ἀλλ', ὦ Κρόνου παῖ**: Resumption of the address. Cf. O. 8, init.: *Μᾶτερ . . . Ὀλυμπία . . . ἀλλ' ὦ Πίσας.*—**Αἴτναν . . . ὀβρίμου** gives the repressive, as *ἐλατὴρ . . . Ζεῦ* the aggressive, side of Zeus's power. Comp. also O. 6, 96: *Ζηνὸς Αἰτναίου κράτος.*—7. **ἶπον**: A trivial word (almost = "dead-fall"), ennobled like "canopy" (*κωνωπεῖον*).—**ἀνεμόεσσαν**: Od. 9, 400: *ἄκριας ἠνεμοέσσας.*—**Τυφῶνος**: P. 1, 6.—8. **Ὀὐλυμπιονίκαν . . . κῶμον**: O. 3, 3: *Ὀλυμπιονίκαν ὕμνον.*—9. **Χαρίτων**: N. 6, 42: *Χαρίτων | ἑσπέριος ὁμάδῳ φλέγεν*, and 9, 54: *εὔχομαι ταύταν ἀρετὰν κελαδῆσαι σὺν Χαρίτεσσιν.* The fourth of the *βωμοὶ ἐξ δίδυμοι*, O. 5, 5, was dedicated to *Χάριτες καὶ Διόνυσος.* Comp. O. 2, 55, and remember also the enmity between Typhon (*θεῶν πολέμιος*, P. 1, 15) and the Graces.

Ἀντ.—10. **χρονιώτατον**: The Horai have not hastened. Hence *χ.*, "late" with Mezger, not "lasting."—**Ψαύμιος . . . ὀχέων**: It is not necessary to supply *ὤν* nor to make *ὀχέων* the abl. gen. *ἵκει* is only an *ἐστί* in motion. "'Tis Psaumis's that has come, his chariot's" (revel song of victory). *ὀχ.* prevalently of an *ἀπήνη* (Schol., O. 6, 24).—12. **σπεύδει**: Psaumis's own eagerness is brought into contrast with the deliberateness of the Horai.—13. **λοιπαῖς εὐχαῖς**: A mild personification after the Homeric *Λιταί*, Il. 9, 502.—**μὲν . . . τε**: *μὲν . . . δέ* balances, *τε . . . τε* parallels, *μὲν . . . τε* shifts from balance to parallel. Cf. O. 3, 6; 6, 88; 7, 12. 69; P. 2, 31; 4, 249; 6, 39 al. Notice the triple praise in two groups: I. *τροφαῖς ἑτοῖμον ἵππων*, and II. (1) *ξενίαις πανδόκοις*, (2) *Ἡσυχίαν φιλόπολιν.*—16. **Ἡσυχίαν φιλόπολιν**: High praise in the disturbed state of Sicily. Personify with Bergk.—17. **οὐ ψεύδεϊ τέγξω**: N. 1, 18: *οὐ ψεύδει βαλών.* For other eccentric positions of the negative, see O. 1, 81; 2, 34. 69. 106; 3, 23; 7, 48; 8, 79. Here it amounts to, "I will not lie-dye my word." Cf. also P. 4, 99: *ἐχθίστοισι μὴ ψεύδεσιν | καταμιάναις εἰπὲ γένναν.*—18. **διάπειρά τοι βροτῶν ἔλεγχος**: Cf. N. 3, 71: *ἐν δὲ πείρᾳ τέλος | διαφαίνεται.* *δια-* is "final," "decisive."

Ἐπ.—19. **Κλυμένοιο παῖδα**: Erginos, the Argonaut, son of Klymenos (acc. to Apollodoros, 2, 9, 16, 8, son of Poseidon), was ridiculed by the Lemnian women (P. 4, 452), on account of his white hair, when he undertook the weapon-race in the funeral games held by Hypsipyle in honor of her father, Thoas. His victory over Zetes and Kalaïs, the swift sons of Boreas, gave the mockers a lesson, not to judge by appearance, but to judge righteous judgment (after the Schol.). According to Pausanias, 9, 37, 6, Erginos, son of Klymenos, late in life consulted the oracle as to the propriety of marriage with a view to offspring, and received the answer: *Ἐργῖνε Κλυμένοιο πάι Πρεσβωνιάδαο,* | *ὄψ' ἦλθες γενεὴν διζήμενος ἀλλ' ἔτι καὶ νῦν* | *ἱστοβοῆι γέροντι νέην ποτίβαλλε κορώνην.* The sequel showed that his natural force was not abated, and this gives point to Erginos's reply to the taunt of the Lemnian women.—21. **ἔλυσεν ἐξ ἀτιμίας**: Concrete power of the preposition. So I. 7 (8), 6: *ἐκ πενθέων λυθέντες.* λ. without a preposition in P. 3, 50: *λύσαις . . . ἀχέων*, where, however, *ἔξαγεν* is sufficiently plastic.—22. **χαλκέοισι δ' ἐν ἔντεσιν**: Comp. P. 9, init.: A game usu. at funerals.—**νικῶν δρόμον**: O. 13, 30.—23. **Ὑψιπυλείᾳ**: See Ovid's Heroides VI. and Chaucer's Legend of Good Women. —**στέφανον**: The prize was raiment (*Ἑσθῆτος ἀμφίς*, P. 4, 254). The wreath was given besides, I. 1, 18 foll.—24. **Οὗτος**: Tauntingly: "You see." Kayser, Rauchenstein, and others punctuate *οὗτος ἐγώ· ταχυτᾶτι χεῖρες δὲ καὶ ἦτορ ἴσον*, the position of *δέ* as O. 10 (11), 75. 109; P. 4, 228. But we should lose dramatic power by this. Erginos is slightly out of breath.—**χεῖρες**: The hands and feet show the first symptoms of age, Hesiod, O. et D. 114. The feet give way before the hands. Notice the scene between Euryalos and Odysseus in Od. 8, 147 foll., and especially where Odysseus shows some concern about his running. For jubilant assertion of the power of old age in boxing (*χεῖρες*), see Aristoph. Vesp. 1383. If the feet are all right, then the rest follows *a fortiori*.—**ἴσον**: "Are a match" (to say the least).—25. **φύονται**: Erginos is still speaking.—**πολιαί**: An allusion to the gray hairs of Psaumis, who is supposed to have been an *ὠμογέρων*, if a *γέρων* at all, is an unnecessary hypothesis of the mechanical order.

OLYMPIA V.

The victory celebrated here is the same as that of the preceding ode.

The verse about which the poem revolves is v. 15: *αἰεὶ δ' ἀμφ' ἀρεταῖσι πόνος δαπάνα τε μάρναται πρὸς ἔργον | κινδύνῳ κεκαλυμμένον.* The preceding poem dwells on the importance of the final trial (4, 16); this gives the conditions of success, *πόνος δαπάνα τε.* The wain must be untiring (v. 3), the sacrifices great and various (v. 6). To gain an Olympian victory, to found a new city, costs toil and money. The flower of victory is sweet (*ἄωτος γλυκύς*), the abode of Pelops lovely (*εὐήρατοι σταθμοί*), now that the work is over, the price paid. So the daughter of Okeanos, Kamarina, who is to greet the victor with laughing heart (v. 2), was builded with much toil, much cost. The stately canals, the grove of houses—these, like *ἀπήνη*, like *βουθυσίαι*, were not made for naught. May blessings rest on city and on Olympian victor! May the one have the adornment of the noble deeds of her sons, the other a happy old age, with his sons clustering about him! *πόνος δαπάνα τε* have brought their reward. Wealth sufficient remains. Add fame. What more? Let him not seek to become a god.

There is no myth. The founding of Kamarina is fairy-tale, is magic achievement, enough.

This poem, short as it is, has given rise to much discussion. The Breslau Scholiast (A) tells us that it was not in the *ἐδάφια* (original texts), but it was considered Pindar's from the time of Didymos on. In O. 2 and 3 we have two poems on one and the same victory, but the treatment is very different, as we have seen. P. 4 and 5 celebrate the same success, but different sides are turned out. Here, too, it might be said that O. 4 dwells on the achievement, O. 5 on the conditions; and O. 5 shows a more intimate acquaintance with local circumstances than O. 4 does. But this makes it only the harder to understand the resemblance in diction.

With *ὑψηλᾶν ἀρετᾶν* (5, 1) compare *ὑψηλοτάτων ἀέθλων* (4, 3); with *ἄωτον γλυκύν* (5, 1), *ἀγγελίαν γλυκεῖαν* (4, 4); with *ἀκαμαντόποδος ἀπήνας* (5, 3), *βροντᾶς ἀκαμαντόποδος* (4, 1). *δέκευ* occurs 4, 8, and 5, 3; *κῦδος ἀνέθηκε* is found 5, 7; *κῦδος ὄρσαι*, 4, 11; *ἵκων*, 5, 9; *ἵκει*, 4, 9; and if the more common interpretation of 4, 4 be accepted, *ἔσαναν αὐτίκ' ἀγγελίαν ποτὶ γλυκεῖαν ἑσλοί*, it is echoed by 5, 16: *ἠὺ δ' ἔχοντες σοφοὶ καὶ πολίταις ἔδοξαν ἔμμεν*: if not, 5, 16 is a sarcastic comment. *γῆρας* (5, 22) is a reflex of *πολιαί* (4, 26). It is also well to remember the very narrow limits within which these resemblances, some of them in themselves trifling, are crowded, and Pindar's disinclination to repeat himself. In all P. *δέκευ* occurs but four times, *ἀκαμαντόπους* three times, forms of *ἵκω* seven. The chances of an accidental coincidence are remote. The poet must have had his own ode in mind, or another — perhaps Pindar's local representative, another Aineas (O. 6, 88)—must have imitated his manner. Add the point adduced above, the evidence of a more intimate acquaintance with local circumstances.

Much of the other detail is hyper-Pindaric. *καρδίᾳ γελανεῖ*, v. 2, seems to be modelled, and not very happily modelled, on P. 4, 181, *θυμῷ γελανεῖ*, and *ἀκαμαντόποδος ἀπήνας*, v. 3, on O. 3, 3, *ἀκαμαντοπόδων ἵππων*. *ὑψηλᾶν ἀρετᾶν*, v. 1, is matched by I. 4 (5), 45, *ὑψηλαῖς ἀρεταῖς, πόλιν λαοτρόφον*, v. 4, by O. 6, 60, *λαοτρόφον τιμάν*. *κῦδος ἀβρόν*, v. 7, is found I. 1, 50; *σεμνὸν ἄντρον*, v. 18, is found P. 9, 30. On the other hand, *ἄωτος* is *ὀρθόπολις*, O. 2, 8; *ἐπίνικος*, O. 8, 75; *ἱερός*, P. 4, 131; *κάλλιστος*, N. 2, 9; *ἄλπνιστος*, I. 4 (5), 12; *ἄκρος*, I. 6 (7), 18, never *γλυκύς* except here. Mezger has called attention to the resemblance between this ode and the beginning and the end of the fifth Isthmian; and we can hardly resist the impression that we have before us a clever copy of Pindar's manner.

But if it is a copy of Pindar, the copy is faithful to Pindaric symmetry. Of the three triads, the first has for its main theme the victory of Olympia, the second the founding of Kamarina, the third contains a prayer for well-earned enjoyment of the glory gained abroad as well as at home. The three triads have been compared to the three *κρατῆρες* of the symposium, at which the ode was sung.

The metres, logaoedic acc. to J. H. H. Schmidt, are often called dactylo-ithyphallic, not elsewhere found in P. Moriz Schmidt insists on the strong resemblance between the movement of O. 4

and of O. 5, in opposition to Böckh, who says: *A ceteris Pindari carminibus mirum quantum distans.* Von Leutsch emphasizes the brief compass of the strophes and epodes, the simplicity of the verse, the peculiarity of the sequence, all indicating the Lesbian style of composition. According to him the poem is too light, and has too little art, for Pindar.

If we had a wider range of Pindaric poems, we might obelize with more certainty. To me the poem is exceedingly suspicious.

Στρ. α'.—1. **ἄωτον**: "The prime." See O. 2, 8.—2. **Ὠκεανοῦ θύγατερ**: The nymph of the lake, Kamarina, from which the city received its name.—**γελανεῖ**: P. 4, 181: *θυμῷ γελανεῖ.*

Ἀντ. α'.—4. **αὔξων**: P. 8, 38: *αὔξων πάτραν.*—**λαοτρόφον**: With reference to the rapid growth of the restored Kamarina.—5. **βωμοὺς ἓξ διδύμους**: According to Herodoros, Herakles built six altars to twelve deities, and the pairs of *σύμβωμοι* are these: 1. Zeus and Poseidon; 2. Hera and Athena; 3. Hermes and Apollo; 4. Charites and Dionysos; 5. Artemis and Alpheios; 6. Kronos and Rhea.—**ἐγέραιρεν**: More natural than *ἐγέραρεν*, on account of *αὔξων*: "Strove to honor."—6. **ὑπὸ βουθυσίαις**: Comp. I. 5 (6), 44: *εὐχαῖς ὑπὸ θεσπεσίαις | λίσσομαι.* β. denotes the height of liberality, and sorts with *αὔξων.* Do not extend *ὑπό* to *ἀμίλλαις.*—**πεμπταμέροις**: This is the reading of the best MSS. Hermann thinks that the contests were held on the fifth day. Fennell considers *πεμπταμέροις* a formation analogous to *ἑβδομήκοντα, ὀγδοήκοντα*, and so equivalent to *πεμπαμέροις*, "lasting five days," which many editors have.

Ἐπ. α'.—7. **ἵπποις ἡμιόνοις τε μοναμπυκίᾳ τε**: The various games in which he strove to honor (*ἐγέραιρε*) the city. He succeeded only in the mule-race (*ἀπήνη*). The controversy about this passage is endless.—**μοναμπυκίᾳ**: "And with the riding of single horse." The *μονάμπυξ* was a *κέλης.* "Sole-frontleted" for "single," like *οἰόζωνος ἀνήρ.* See commentators on So. O. C. 718: *τῶν ἑκατομπόδων Νηρῇδων ἀκόλουθος.*—8. **νικάσαις ἀνέθηκε**: The success is in the aor., the effort (v. 5) in the imperf.—**ἑκάρυξε**: Causative.—**νέοικον**: See Introduction to O. 4.

Στρ. β'.—9. **Οἰνομάου καὶ Πέλοπος**: See O. 1, 24 foll. P. does not couple closely the luckless king and his fortunate successor

—10. **σταθμῶν**: "Abode." So O. 10 (11), 101; P. 4, 76; I. 6 (7), 45. —**Παλλάς**: Brought from Lindos in Rhodes to Gela, from Gela to Kamarina.—**ἀείδει μὲν . . . ποταμόν τε**: See O. 4, 12.—11. **Ὤανιν**: Kamarina lay on a hill, eighty feet high, between the mouth of the Oanis (Frascolaro) and the mouth of the Hipparis, at the eastern end of the great bay, the innermost point of which is occupied by Gela (Holm). *Ὤανις* bears a suspicious resemblance to *Ὠάννης*, an Oriental fish-god, germane to Dagon. *τε Ὤανιν* points to *Ϝώανις*. See Curtius, Gr. Et.[4], p. 561.—**ἐγχωρίαν**: Not otiose. Kamarina gets its name from the lake of the land.

Ἀντ. β′.—12. **σεμνοὺς ὀχετούς**: Canals can be stately in spite of Dissen, who makes *ὀ.* the windings of the river.—**στρατόν**: Doric use of the word "host" for "folk."—13. **κολλᾷ**: The commentators are divided as to the subject; part take *Ἵππαρις*, part *Ψαῦμις*. Assuming, as we may, that Psaumis had done much to improve the navigation of the river, the praise is more delicate if we make the river the agent of all this good, and put, instead of the benefactor, the benefaction. "The river doth build with speed a lofty forest of stedfast dwellings" (Myers). The canal enables the builders to float down wood rapidly for the new houses. Fennell transl. *κολλᾷ*, "makes into rafts."—**ὑψίγυιον ἄλσος**: As it were, "a forest of tall houses."—14. **ὑπ' ἀμαχανίας**: Livelier than the other reading, *ἀπ'*. See O. 6, 43, and N. 1, 35: *σπλάγχνων ὕπο ματέρος θαητὰν ἐς αἴγλαν μολών.*—**ἐς φάος**: To light and life.

Ἐπ. β′.—15. **ἀμφ' ἀρεταῖσι**: N. 5, 47: *ἐσλοῖσι μάρναται πέρι πᾶσα πόλις.*—**πόνος δαπάνα τε**: I. 1, 42: *ἀμφότερον δαπάναις τε καὶ πόνοις.* —**μάρναται**: The singular number of a welded pair.—**πρὸς ἔργον**: "With victory in view, veiled though it be with risk." The chariot-race was a risk to person as well as to property. See P. 5, 49.—16. **ἠὺ δ' ἔχοντες**: The successful are the wise—an old sneer. So Eurip.: *τὸν εὐτυχοῦντα καὶ φρονεῖν νομίζομεν.*—**καὶ πολίταις**: Who are the last to recognize merit in a fellow-citizen. P. 11, 28: *κακολόγοι δὲ πολῖται.*

Στρ. γ′.—17. **Σωτήρ**: Kamarina was a redeemed city. The voc. *σῶτερ* is post-Homeric.—18. **Ϝιδαῖον**: According to Demetrios of Skepsis this Idaian cave was at Olympia. If so, it was doubtless named after the great Ida in Crete. There were many

Cretans among the original founders of Kamarina.—19. **Λυδίοις ἀπύων ἐν αὐλοῖς**: The Lydian flute melody was used in supplications. On *ἐν*, see O. 7, 12: *παμφώνοισι . . . ἐν ἔντεσιν αὐλῶν.*

Ἀντ. γ'.—20. **εὐανορίαισι**: "With hosts of noble men."—21. **Ὀλυμπιόνικε**: The victor is apostrophized, as often, at the close of the poem.—**Ποσειδανίαισιν ἵπποις**: Cf. O. 1, 77; 8, 49.—22. **εὔθυμον**: P.'s usage would lead us to combine *εὔθυμον* with *τελευτάν*, but this is an exceptional poem, and we may follow the Schol., who combines it with *γῆρας*.

Ἐπ. γ'.—23. **παρισταμένων**: Cf. Od. 12, 43: *τῷ δ' οὔ τι γυνὴ καὶ νήπια τέκνα | οἴκαδε νοστήσαντι παρίσταται οὐδὲ γάνυνται.*—**ὑγίεντα** = *ὑγιᾶ*. Proleptic.—24. **ἐξαρκέων**: Cf. N. 1, 31: *οὐκ ἔραμαι πολὺν ἐν μεγάρῳ πλοῦτον κατακρύψαις ἔχειν ἀλλ' ἐόντων εὖ τε παθεῖν καὶ ἀκοῦσαι φίλοις ἐξαρκέων.* That prosperity is sound which streams in and out, helping others and gaining good report. Whoso hath this, and Psaumis hath it, let him not seek to become a god.—**μὴ ματεύσῃ θεὸς γενέσθαι**: So I. 4 (5), 14: *μὴ μάτευε Ζεὺς γενέσθαι.* An abrupt end, like O. 3.

MULE CAR.

Coin of Messana.

OLYMPIA VI.

Agesias, son of Sostratos, was a Syracusan of the noble family of the Iamidai, descendants of Iamos, son of Apollo. The Iamidai were hereditary prophets among the Dorians, hereditary diviners at the great altar of Zeus in Olympia. Early settlers of Italy and Sicily, they retained their connection with Arkadia. Our Agesias, a citizen of Syracuse, was also a citizen of Stymphalos. As a Syracusan he was an active partisan of Hieron, and after the fall of the *tyrannis* was put to death by the Syracusans.

The composition of the ode cannot be earlier than Ol. 76, 1 (476 B.C.), nor later than Ol. 78, 1 (468 B.C.), the earliest and the latest Olympian celebrations that fall within the reign of Hieron. Ol. 77 (472 B.C.) is excluded, because Pindar was at that time in Sicily, and the poem was composed in Greece. Ol. 78, 1 is the date to which the ode is assigned by Böckh. *Ζεὺς Αἰτναῖος* (v. 96) would seem more appropriate after the founding of Aitna (Ol. 76). The arguments advanced by Leop. Schmidt in support of the same date, such as the character of vv. 58–63, which he regards as a feeble reflection of O. 1, 71–85, and the confidential tone in which Hieron is spoken of at the close, do not seem to be cogent.

The ode was probably sung at Stymphalos and repeated at Syracuse. One Aineas brought the poem from Thebes to Stymphalos, and directed the performance. We do not know whether he was an assistant of Pindar's or a local poet of the Iamid stock.

The verses to which one always comes back in thinking over this poem are these (100, 101): *ἀγαθαὶ δὲ πέλοντ' ἐν χειμερίᾳ | νυκτὶ θοᾶς ἐκ ναὸς ἀπεσκίμφθαι δύ' ἄγκυραι.* In the second Olympian we have noticed a recurrent three; here there is clearly a recurrent two. Agesias, the hero of the poem, unites in his per-

son Syracusan and Stymphalian. At Olympia he is victor in the games and steward of an oracle (vv. 4, 5). At Syracuse he is *συνοικιστής* of the city and beloved of the citizens (vv. 6, 7). He is prince and prophet, as Amphiaraos (v. 13) was warrior and prophet, and his victory must be celebrated at Pitana (v. 28), as it must be celebrated at Syracuse (v. 99). His charioteer, Phintis (v. 22), must speed to the banks of the Eurotas, and Pindar's leader, Aineas (v. 88), must conduct the festal song. Agesias's maternal stock was Arkadian; from thence came his prophetic blood—from Euadne, daughter of Poseidon (v. 29), a prophetic god; from Iamos (v. 43), whom Euadne bore to Apollo, a prophetic god.

The myth of Iamos (vv. 29–70) shows the value of this double help—the result, a double treasure of prophecy. Prosperity and fame attend the Iamidai. Herakles helped Iamos at Olympia (v. 68); Hermes the Iamidai in Arkadia (v. 79). Thebes and Stymphalos are akin (v. 86), as Herakles, Boeotian hero, and Hermes, Arkadian god, unite to bless the Iamidai. So the song must praise Hera (v. 88), for Arkadia was the home of her virginity, and vindicate Boeotia, home of Herakles (v. 90); must remember Syracuse, and wish the victor a happy reception in one home as he comes from another home—as he comes from Arkadia to Syracuse (v. 99). He has two homes in joy—two anchors in storm. God bless this and that (*τῶνδε κείνων τε κλυτὰν αἶσαν παρέχοι φιλέων*, v. 102). Nor is the mention of the two anchors idle. May Amphitrite's lord speed Agesias's ship, and prosper the poet's song (v. 104).

This is one of the most magnificent of Pindar's poems, full of color, if not so dazzling as the seventh Olympian. The myth of Iamos, the *μάντις* ancestor of a *μάντις*, is beautifully told. Profound moral there is none to me discernible. "He that hath gods on either side of his ancestry shall have the gods to right and left of him for aye," shows an aristocratic belief in blood (*οὐδέ ποτ' ἐκλείψειν γενεάν*, v. 51).

There is such a ganglion of personal and tribal relations involved in this piece that one is tempted to long historical and antiquarian disquisitions; but if we accept Pindar's statement as to the connection between Thebes and Arkadia, nothing more is necessary to the enjoyment of the ode.

The rhythm is Doric (dactylo-epitrite).

Of the five triads, the first contains a glorification of the victor, who is compared to Amphiaraos, also a prince and a prophet; the second takes us to Arkadia, and begins the story of Iamos, which is continued in the third and the fourth. The latter half of the fourth prepares the return to Syracuse, which forms the conclusion of the poem.

Στρ. α'.—1. **Χρυσέας**: "Golden" for "gilded."—**ὑποστάσαντες**: O. 8, 26: *ὑπέστασε . . . κίονα δαιμονίαν.* — **βαλάμου**: "House," as O. 5, 13. — 2. **ὡς ὅτε**: Without a verb, as P. 11, 40; N. 9, 16; I. 5 (6), 1. With *ὡς ὅτε* the verb is in the ind., and not in the Homeric subj. (N. 8, 40); therefore supply *πάγνυμεν*, if anything. The ellipsis was hardly felt.—3. **πάξομεν**: On the mood, see O. 2, 2.—**ἀρχομένου δ' ἔργου, κτέ.**: A favorite quotation in modern as in ancient times. The gen absol., though not "pawing to get free," is not used with perfect freedom in P. Hence *ἀ. ἔ.* is felt to depend on *πρόσωπον.*—4. **εἰ δ' εἴη, κτέ.**: The ideal conditional (O. 1, 108) of a fair dream, too fair to come to pass, and yet it has come to pass. *εἴη* has no subject, no *τις*, as might be expected. So N. 9, 46.—**μὲν . . . τε**: See O. 4, 12.—5. **βωμῷ . . . μαντείῳ ταμίας**: The dative often varies with the genitive so as to produce a chiastic or cross-wise stress, thus emphasizing each element alternately. Here the stress is on *ταμίας*, while in *συνοικιστὴρ τᾶν κλεινᾶν Συρακοσσᾶν* it is on *Συρακοσσᾶν.* Comp. Hdt. 7, 5: *ἦν Ξέρξῃ μὲν ἀνεψιός, Δαρείου δὲ ἀδελφεῆς παῖς.* Cf. Isai. 3, 13: *ἑταίρα ἦν τῷ βουλομένῳ καὶ οὐ γυνὴ τοῦ ἡμετέρου θείου.* Cf. Ar. Ach. 219, 220: *νῦν δ' ἐπειδὴ στερρὸν ἤδη τοὐμὸν ἀντικνήμιον | καὶ παλαιῷ Λακρατίδῃ τὸ σκέλος βαρύνεται.*—**μαντείῳ** = *μαντικῷ.*—**ταμίας** = *διοικητής* (Schol.). The Iamidai had the right of divining by fire.—6. **συνοικιστήρ**: Of course only by hereditary right.—7. **ἐπικύρσαις**: Not with *ἐν ἱμερταῖς ἀοιδαῖς*, but with *ἀφθόνων ἀστῶν.* Cf. v. 74. Citizens are apt to show envy in such circumstances. Those who count three columns in the *πρόθυρον* forget Pindar's implicit way. There are four. A. is an Olympian victor, a *ταμίας Διός*, a *συνοικιστήρ* of Syracuse, and beloved of his people. The outside columns are personal, the inside are hereditary.—**ἀστῶν**: Both Stymphalians and Syracusans.

Ἀντ. α'.—8. **ἴστω . . . ἔχων**: N. 9, 45: *ἴστω λαχών.*—**πεδίλῳ**: O. 3, 5.—**δαιμόνιον πόδ' ἔχων**: Cf. Aisch. Ag. 907: *τὸν σὸν πόδ',*

ὦναξ, Ἰλίου πορθήτορα. The Greeks drew largely on foot and footgear for their imagery, and yet Aristoph. laughs at *χρόνου πόδα* (Ran. 100). **δ.**, "blessed of heaven."—9. **Σωστράτου υἱός**: Effective suspense.—**ἀκίνδυνοι . . . ἀρ.**: On the risk of the chariot-race, see So. El. 745 sqq.; also O. 5, 16; P. 5, 49, and Introd. to P. 6.—10. **παρ' ἀνδράσιν**: "On land." Hymn. Apoll. 142: *νήσους τε καὶ ἀνέρας.* N. 5, 9: *Αἴγιναν, τάν ποτ' εὔανδρόν τε καὶ ναυσικλυτὰν θέσσαντο.*—11. **εἴ τι ποναθῇ**: The position throws this clause up in opposition to *ἀκίνδυνοι.* The generic conditional in P. takes the pres. indic. (rarely pres. subj.) or the aor. subj.: *ἐάν* (*ἤν, εἴ κε*) does not occur. For the thought, see O. 11 (10), 4.—12. **Ἀγησία, τὶν δ(ἐ)**: Cf. O. 1, 36. *τίν* = *σοί.*—**ἑτοῖμος**: Cf. P. 6, 7: *ἑτοῖμος ὕμνων θησαυρός.*—13. **ἀπὸ γλώσσας**: He flung it off—"roundly," "freely."—**Ἄδραστος**: Leader of the Argive host that came to help Polyneikes to his rights, P. 8, 53, and elsewhere.—**Ἀμφιάρηον**: Amphiaraos, noblest of the seven against Thebes. N. 9, 24: *ὁ δ' Ἀμφιάρῃ σχίσσεν κεραυνῷ παμβίᾳ | Ζεὺς τὰν βαθύστερνον χθόνα, κρύψεν δ' ἅμ' ἵπποις.* N. 10, 8: *γαῖα δ' ἐν Θήβαις ὑπέδεκτο κεραυνωθεῖσα Διὸς βέλεσιν.*—14. **κατά**: With *ἔμαρψεν.*—**φαιδίμας ἵππους**: White, acc. to Philostr. Imagg. 1, 27. On the gender, see P. 2, 8.

Ἐπ. α'.—15. **ἑπτὰ . . . τελεσθέντων**: The MS. *τελεσθέντων* is understood now as "consumed," now as "composed" in the sense of Lat. *compositus.* "The corpses of seven pyres," one pyre for each contingent, not for each leader, as Adrastos escaped death, Amphiaraos disappeared, Polyneikes was buried by his sister. There is every reason to suspect corruption, and there is a long list of conjectures. *ἀμαθέντων* (Rauchenstein), *ἐτασθέντων* (Christ), are both unsatisfactory. *ἐδεσθέντων* is one of Bergk's experiments, but the fire should be mentioned. *λογισθέντων* is too prosaic. The Scholiasts seem to have had before them *τε λεχθέντων* (so says Moriz Schmidt also), which they understand now as "counted" (*καταριθμηθέντων*), cf. Il. 3, 188: *μετὰ τοῖσιν ἐλέχθην*—now as *συλλεχθέντων* = *συλλεγέντων*—cf. Ar. Lys. 526; Plat. Legg. 6, 784 A. The former is the more likely. Bergk: *τε νησθέντων*, from *νέω*, "pile up."—**Ταλαϊονίδας**: Mouth-filling patronymic for Ταλαΐδας (Adrastos). Comp. Ὑπεριονίδης for Ὑπερίων (Od. 12, 176), Ἰαπετιονίδης for Ἰαπετίδης (Hesiod, O. et D. 54).—16. **ὀφθαλμόν**: O. 2, 10.—17. **ἀμφότερον**: A clear Homeric reminiscence. Cf. Il. 3, 179: *ἀμφότερον βασιλεύς τ' ἀγαθὸς κρατερός τ' αἰχμητής.*—18. **ἀνδρὶ κώμου**

δεσπότᾳ . . . Συρακοσίῳ: The Schol. combines *ἀ. Σ.* and *κ. δ.*, and this must stand despite the affinity of *ἀνδρὶ* for *δεσπότᾳ*.—19. **φιλόνεικος**: Bergk writes *φιλόνικος* from *νίκη*, as he thinks with Cobet, N. L. 691, that *νεῖκος* would require *φιλονεικής*. The passage is referred to by Isokr. 1, 31: *ὁμιλητικὸς δ' ἔσει μὴ δύσερις ὢν μηδὲ δυσάρεστος μηδὲ πρὸς πάντας φιλόνικος* (so the Urbinas). — 20. **μέγαν ὅρκον ὀμόσσαις**: P. is a challenging herald. O. 2, 101: *αὐδάσομαι ἐνόρκιον λόγον ἀλαθεῖ νόῳ*.—21. **μελίφθογγοι**: So I. 2, 7: *μελιφθόγγου Τερψιχόρας*.—**ἐπιτρέψοντι** = *συμφωνήσουσιν* (Gloss), "will approve," "shall not say me nay" (E. Myers).

Στρ. β'.—22. **Φίντις** = *Φίλτις*. A Sicilian-Doric name. Comp. Phintias in the story of Damon and Phintias (falsely Pythias). —**ἀλλά**: With imper., as O. 1, 17 and often.—**ζεῦξον**: P. harnesses his poetic chariot only on grand occasions. O. 9, 87; P. 10, 65; I. 2, 2; 7 (8), 62. — **ἤδη**: "Straight." — **σθένος ἡμιόνων**: Comp. P. 2, 12: *σθένος ἵππειον*. *σθ.* is *not* limited by P. to animals, Fr. II. 1, 4: *σθένος Ἡρακλέος*. Homer has Il. 13, 248: *σ. Ἰδομενῆος*, and 18, 486: *σθένος Ὠρίωνος*. Plato says in sport of Thrasymachos, Phaidr. 267 C.: *τὸ τοῦ Χαλκηδονίου σθένος*.—23. **ᾗ τάχος** = *ὡς τάχος*.—**ὄφρα**: P.'s favorite final particle.—**κελεύθῳ ἐν καθαρᾷ**: For the path of poesy see N. 6, 52: *πρόσοδοι*, 62: *ὁδὸν ἁμαξιτόν*, I. 2, 33: *οὐδὲ προσάντης ἁ κέλευθος γίνεται*, I. 3 (4), 19: *μυρία πάντᾳ κέλευθος. καθ.* "illumined." — 24. **βάσομεν**: *ὄφρα*, as a relative, may take the fut. (Il. 16, 243; Od. 4, 163; 17, 6), and P. has P. 11, 8: *ὄφρα . . . κελαδήσετε*, but the "short" subj. is more likely. See O. 1, 7.—25. **καὶ γένος**: *κ.*, "actually," "at last," shows impatience, like *ἤδη*.—**ἐξ ἀλλᾶν**: "Above (all) others." *ἐξ* as Il. 18, 431: *ἐμοὶ ἐκ πασέων Κρονίδης Ζεὺς ἄλγε' ἔθηκεν*. *ἀλλᾶν* Dor. fem. pl. = *ἄλλων* (*ἡμιόνων*). — 26. **στεφάνους**: The chariot was wreathed as well as the victor.—28. **πρὸς Πιτάναν**: The nymph of the town in Laconia—not the town itself.

Ἀντ. β'.—29. **ἅ**: The myth is often introduced by a relative or equivalent demonstrative, O. 1, 25; 3, 13; 8, 31.—**μιχθεῖσα**: P. much prefers the first aor. p. of this verb to the second.—**Κρονίῳ**: See O. 2, 13.—30. **ϝιόπλοκον**: "Black-tressed." So Bergk for *ἰοπλόκαμον* (unmetrical) of the best MSS. Cf. P. 1, 1: *ϝιοπλοκάμων | Μοισᾶν*. Allusion to the *Ἰαμίδαι*. — 31. **παρθενίαν ὠδῖνα**: "Fruit of unwedded love."—**κόλποις**: "With the folds of her robe." References to change of belting, in the circumstances,

are common enough in all literature.—32. **κυρίῳ ἐν μηνί**: The decisive month.—**πέμποισ(α)**: See O. 2, 23.—**ἀμφιπόλους**: As *ἀ.* is uniformly fem. in Homer, it may be considered fem. here.—33. **πορσαίνειν δόμεν**: So P. 3, 45: *πόρε Κενταύρῳ διδάξαι*, and P. 4, 115: *τράφειν Χείρωνι δῶκαν*.—**Εἰλατίδᾳ**: This son of Elatos was Aipytos, v. 36.—34. **Φαισάνᾳ**: In southern Arkadia, on the upper Alpheios.—**οἰκεῖν**: Epexegetic inf.—35. **ὑπ' Ἀπόλλωνι**: Comp. N. 1, 68: *βελέων ὑπὸ ῥιπαῖσι*, Fr. X. 3, 3: *ὑπὸ ζεύγλαις ἀφύκτοις*, and esp. I. 7, 45: *λύοι κεν χαλινὸν ὑπ' ἥρωϊ παρθενίας*.

Ἐπ. *β'*.—36. **οὐδ' ἔλαθ(ε) . . . κλέπτοισα**: The aor. *ἔλαθε* would more naturally take the aor. part., but the neg. is killed by the neg. (*οὐκ ἔλαθεν = φανερὰ ἦν*). Comp. O. 1, 64. **κλ.**, "hiding."—37. **ὀξείᾳ μελέτᾳ**: As with a bit (*ὀξυτέρῳ χαλινῷ*, Soph.).—38. **περ'**: Allowed in P. for *περί*.—39. **φοινικόκροκον**: The passage is characteristically full of color. **φ.**, "crimson."—**καταθηκαμένα**: P. gives in detail for the daughter what he had only hinted at for the mother.—40. **κάλπιδα**: As in Od. 7, 20: *παρθενικῇ ἐικυῖα νεήνιδι κάλπιν ἐχούσῃ*.—**λόχμας ὑπὸ κυανέας**: The gen. with the notion of overarching. Mommsen reads with A *λόχμαις ὑπὸ κυανέαις*. For gen., comp. O. 2, 91; 13, 111. For *λόχμα*, P. 4, 244: *κεῖτο γὰρ λόχμᾳ*.—**κυανέας**: The colors are contrasted, dark blue with yellow, cold with warm.—41. **τίκτε = *τέξεσθαι ἔμελλε***. The imperf. of this verb is in very common use. Sometimes "she was (a) mother" (v. 85), sometimes "she had to bear."—**θεόφρονα**: Fit word for a future prophet, "upon whom was the spirit of God."—**Χρυσοκόμας**: O. 7, 32. Comp. P. 2, 16: *χρυσοχαῖτα*.—42. **Ἐλείθυιαν**: Cf. N. 7, 1: *Ἐλείθυια πάρεδρε Μοιρᾶν βαθυφρόνων*. O. 1, 26, Κλωθώ is the *πάρεδρος* of *Ἐλείθυια*.—**Μοίρας**: P. speaks of Κλωθὼ *κασιγνήτας τε*, I. 5 (6), 17, and mentions Λάχεσις at the *λάχος* of Rhodes (O. 7, 64), but nowhere calls Ἄτροπος by name.

Στρ. *γ'*.—43. **ὠδῖνος . . . ἐρατᾶς**: An oxymoron, like "sweet sorrow." Comp. N. 1, 36: *σπλάγχνων ὕπο ματέρος αὐτίκα θαητὰν ἐς αἴγλαν παῖς Διὸς | ὠδῖνα φεύγων διδύμῳ σὺν κασιγνήτῳ μόλεν*.—44. **αὐτίκα**: Effective position. The favorites of the gods are sped in childbirth.—**κνιζομένα**: On the savagery of the *prīmipara*, see Plat. Theaitet. 151 C: *μὴ ἀγρίαινε ὥσπερ αἱ πρωτοτόκοι περὶ τὰ παιδία*. Fennell, "though sore distressed."—45. **λεῖπε**: The imperf. denotes reluctance, "had to leave," "felt that she had to leave."—**δύο . . . δράκοντες**: Two also in Eur. Ion. 23. The ser-

pent is notoriously mantic and Apollinic, and occurs everywhere in the history of Greek religion. The *δράκοντες* are children of Gaia. Notice the rarity of dual nouns in P.—**γλαυκῶπες**: P. 4, 249: *γλαυκῶπα ποικιλόνωτον ὄφιν.* The basilisk eye is proverbial.—46. **ἐθρέψαντο**: The affectionate middle, P. 9, 18. 88.—**ἀμεμφεῖ | ἰῷ**: An oxymoron contrast to the natural *ἰός* of the *δράκοντες*. The honey, which is also mantic, was a miraculous exudation of the serpent's fangs, and so *μελισσᾶν* is = *μελισσαίῳ*. *ἰῷ* is another play on *Ἰαμίδαι*.—47. **καδόμενοι**: As if they were human.—48. **πεταρσίας . . . Πυθῶνος**: So. O. R. 463: *ἁ θεσπιέπεια Δελφὶς πέτρα.* —**ἐλαύνων**: "Hasting."—49. **τὸν . . . τέκοι**: The opt. for the ind. in Homer is virtually confined to the interrogative sentence. This Pindaric experiment with the relative is due to the interrogative character of *εἴρετο*, and has few parallels in classic Greek. So. O. R. 1245: *καλεῖ τὸν Λάιον | μνήμην παλαιῶν σπερμάτων ὑφ' ὧν | θάνοι μὲν αὐτός, τὴν δὲ τίκτουσαν λίποι.* Most of the examples are in Herodotos.—**γεγάκειν**: A Doric perfect, such as we find most frequently in the Sicilian dialect. *τετελευτακούσας* occurs in a Delphic inscription (Curtius).

Ἀντ. γ'.—50. **περὶ θνατῶν**: As in Od. 1, 66: *ὃς περὶ μὲν νόον ἐστὶ βροτῶν, περὶ δ' ἱρὰ θεοῖσιν | ἀθανάτοισιν ἔδωκε.* Bergk reads *πέρι* with most of the codices.—52. **μάνυε**: Specialized in prose. Here of prophetic revelations. — 53. **εὔχοντο**: "Vowed," "declared."—**ἀλλὰ . . . γὰρ**: "But (in vain) for." See O. 1, 55.—54. **σχοίνῳ**: So Odysseus, Od. 5, 463: *σχοίνῳ ὑπεκλίνθη.*—**ἀπειράτῳ**: Bergk writes *ἀπειρίτῳ* (as Od. 10, 195), "limitless." The quantity *ἀπειρᾰ́τῳ*, "unexplored," is, to say the least, very problematic (*ἀπείρητος*, Hom.), but *ἀπείρᾰτος* might be to *πεῖρας* as *πέρατος* is to *πέρας*. "Boundless brake."— 55. **ἴων**: The colors assigned to the violet here seem to show that the pansy is meant (*viola tricolor*), the yellow eye of the violet being too small for the prominence of *ξανθαῖσι*. *ἴον* means also "marigold." — **παμπορφύροις**: "Deep purple."—**βεβρεγμένος**: "Steeped."—56. **τό**: "Therefore."—**σῶμα**: In Homer only of the dead body.—**κατεφάμιξεν**: She dedicated him to be called. Her calling was a dedication; the *nomen* was an *omen*, as often. — **χρόνῳ σύμπαντι**: "For all time," where *ἐς πάντα χρόνον* would be coarser, and *ἐν παντὶ χρόνῳ* would make us lose the intent.

Ἐπ. γ'.—57. **τοῦτ' ὄνυμ(α)**: Iamos.—**χρυσοστεφάνοιο . . . Ἥβας**:

So P. 9, 118: *χρυσοστεφάνου δέ Foι Ἥβας | καρπὸν ἀνθήσαντ' ἀποδρέψαι | ἔθελον.* A consecrated epithet, Hes. Theog. 17: *Ἥβην τε χρυσοστέφανον καλήν τε Διώνην.*—58. **Ἀλφεῷ μέσσῳ**: Dat. of approach. The god of the sea is also god of the river. Besides, Alpheios runs straight to the main. "Mid-Alpheios" (Schol.). Others, "into the middle of the Alpheios."—**εὐρυβίαν**: P. 2, 12. —59. **πρόγονον**: v. 29.—**σκοπόν**: Comp. P. 3, 27: *οὐδ' ἔλαθε σκοπόν.*—**θεοδμάτας**: Here in its full sense. See O. 3, 7.—60. **λαοτρόφον τιμάν**: The honor of a *ποιμὴν λαῶν.*—**ἑᾷ κεφαλᾷ**: Cf. O. 7, 67: *ἑᾷ κεφαλᾷ . . . γέρας.*—61. **νυκτὸς ὑπαίθριος**: Comp. the scene, O. 1, 71.—**ἀρτιεπής**: "Clear speaking." So I. 4 (5), 46. Comp. *ἀρτίπους, ἀρτίστομος.* Not *Λοξίας*, the riddlesome, this time.—62. **μετάλλασεν**: The voice sought him in the dark and (when it found him) said. The commentators have made much difficulty about the highly poetical expression.—63. **πάγκοινον ἐς χώραν**: Comp. O. 3, 17: *Διὸς αἴτει πανδόκῳ ἵλσει.* π., a prophecy rather than a prolepsis in the usual sense of that word.—**φάμας ὄπισθεν**: "In the track of my voice."

Στρ. δ'.—64. **ἀλίβατον**: An Homeric word (*ἠλίβατος*) of uncertain meaning. "Steep" might answer here, "brambly" (Goebel) would not. *εὐδείελον Κρόνιον* (O. 1, 111) does not help us. —66. **τόκα** = *τότε.*—67. **θρασυμάχανος**: Cf. N. 4, 62: *θρασυμαχάνων τε λεόντων*, which shows the survival of the etymological meaning of *μηχανή*, "might," "power."—68. **θάλος**: So O. 2, 49: *Ἀδραστιδᾶν θάλος ἀρωγὸν δόμοις.*—**Ἀλκαϊδᾶν**: From *Ἀλκαῖος*, the father of Amphitryon. We are more familiar with the form Alcides, *Ἀλκείδης.*—70. **ἐπ' ἀκροτάτῳ βωμῷ**: The altar was built of the ashes of the sacrifices, and consisted of two parts; on the upper and lesser the thighs of the victims were burned, and the divination performed, Paus. 5, 13, 9.—**τότ' αὖ**: The contrast to *τόκα μέν* is put characteristically at the end, not at the beginning of the *δέ* clause.—**κέλευσεν**: A shift of construction, instead of leaving *θέσθαι* in apposition with *θησαυρόν.*

Ἀντ. δ'.—71. **ἐξ οὗ**: "Since when," not a part of the promise. Supply *ἐστί* as usual, "has been and is." Some have no stop at *Ἰαμιδᾶν*, and make *γένος* depend on *ἔσπετο*, a rare accusative, on the strength of N. 10, 37.—72. **τιμῶντες**: "Prizing."—73. **ἐς φανερὰν ὁδόν**: Comp. v. 23: *κελεύθῳ . . . καθαρᾷ*, and contrast the picture of home-sneaking youths, P. 8, 87: *κατὰ λαύρας δ' ἐχθρῶν*

ἀπάορoι πτώσσοντι. — 74. **χρῆμ' ἕκαστον**: Each action is a proof (thereof). So *χρῆμ' ἕκαστον*, of achievements, O. 9, 112. Others: Action proveth each man. — **μῶμος**: Cf. fr. XI. 42: *ποτὶ μῶμον ἔπαινος κίρναται.* Blame and praise are inseparable.—**ἐξ**: Of the source.—**κρέμαται** = *ἐπικρέμαται* (Schol.).—75. **περὶ δωδέκατον δρόμον**: See O. 3, 27. — 76. **ποτιστάξῃ . . . μορφάν**: Victory transfigures. So the Schol.: *οἱ νικῶντες δοκοῦσιν εὐειδεῖς εἶναι.* No one who has seen can forget the light of battle even on vulgar faces, and everybody notices the beauty of homely brides. As Iamos is steeped in violet light (v. 55), so Agesias has beauty distilled upon him. *ποτιστάξῃ* with Bergk for *ποτιστάζει.* For the generic subj. (without *ἄν*), see O. 3, 13: *ᾧ τινι . . . βάλῃ.*—77. **ὑπὸ Κυλλάνας ὄρους**: So Christ, after the Schol., for *ὄροις.* The gen. in O. 13, 111: *ταί θ' ὑπ' Αἴτνας ὑψιλόφου καλλίπλουτοι πόλιες.* —**μάτρωες ἄνδρες**: The double lineage is insisted on. The maternal stock is one of the two anchors, v. 100.

Ἐπ. δ'.—78. **ἐδώρησαν**: The aor. act. occurs also Hes. O. et D. 82.—**θεῶν κάρυκα**: Hermes is often *Cyllenius.* Od. 24, 1: *Ἑρμῆς δὲ ψυχὰς Κυλλήνιος ἐξεκαλεῖτο.* — **λιταῖς** = *λιτανευτικαῖς* (Schol.). "Supplicatory." Comp. P. 4, 217.—79. **ἀγῶνας ἔχει μοῖράν τ' ἀέθλων**: On *ἐναγώνιος Ἑρμᾶς* see P. 2, 10; for *ἀέθλων . . . μοῖρα*, I. 3 (4), 10.—80. **εὐάνορα**: Applied to the Peloponnesos, O. 1, 24; to the Lokrians, O. 10 (11), 109; to Argos, N. 10, 36; to the sturdy Acharnians, N. 2, 17.—82. **δόξαν . . . πνοαῖς**: One of the harshest combinations in P., at least to our feeling, but the tongue is freely handled in Greek. It is a bow, I. 4 (5), 47: *γλῶσσά μοι τοξεύματ' ἔχει.* It is a dart, N. 7, 72: *ἄκονθ' ὥτε χαλκοπάραον* (comp. the use of *γλωχίν*, So. Tr. 678). Being a dart, it can be hammered, P. 1, 86: *χάλκευε γλῶσσαν*, or sharpened, as here. The trainer is a *Ναξία ἀκόνα*, I. 5 (6), 73, and the poet's tongue is to be edged as the spirit of athletes is edged, O. 10 (11), 22. The word *λιγυρᾶς* is not used in a bad sense; the Greeks liked piercing sounds, and *καλλιρόοισι πνοαῖς* shows that in this case, at any rate, the sound of the whetstone was the voice of the Muses. The shrill whetstone that P. feels on his tongue accosts him with sweet breathings, and with a welcome message. — **γλώσσᾳ**: We want the dative and accept the hiatus, as O. 3, 30: *Ὀρθωσίᾳ ἔγραψεν.*—83. **προσέρπει**: So with Mommsen and the best MSS. The inferior MSS. have *προσέλκει*, "draws to," with **ἐθέλοντα** as an oxymoron, "to which harmonious breath constraineth me noth-

ing loth" (Myers). We should expect rather some such word as προσείλει (προσειλεῖ), "forces."—**καλλιρόοισι πνοαῖς**: If προσέλκει is read, κ. π. is the dat. of approach. — 84. **ματρομάτωρ ἐμὰ, κτέ.**: Metope, daughter of Ladon, and nymph of a body of water near Stymphalos, was the mother of Thebe by Asopos.

Στρ. ε'.—85. **πλάξιππον Θήβαν**: Hes. Scut. 24: Βοιωτοὶ πλήξιπποι.—**ἔτικτεν**: See v. 41. P. 9, 16: ὅν ποτε . . . Κρείοισ' ἔτικτεν.—**ἐρατεινὸν ὕδωρ**: Much stress is laid everywhere on the waters of Thebes. Comp. P. 9, 94: κωφὸς ἀνήρ τις, ὃς . . . μηδὲ Διρκαίων ὑδάτων ἀὲ μέμναται. — 86. **πίομαι**: A pres. form used everywhere as a fut. except here, where Curtius (Gr. Verb. II[1]. 290) considers it to have a pres. force. — 88. **Αἰνέα**: Aineas was P.'s χοροδιδάσκαλος, and was to him what Phintis was to Agesias. It is supposed that Aineas was a Stymphalian relative of Agesias, and a local poet—the proper man for the performance of an ode intended to be sung at Stymphalos. The task Ἥραν Παρθενίαν κελαδῆσαι was to be the work of Aineas himself, to be followed by P.'s ode, which Aineas was to produce, and to find out by its effect whether P. was open to the old sneer against Boeotians. Aineas is a man whom he can trust with the execution of a commission which should silence the cavillers in Stymphalos.—**Ἥραν Παρθενίαν**: A Stymphalian goddess. Hera had three temples there, and three names, παῖς (παρθένος), τελεία, χήρα, Paus. 8, 22, 2.—89. **ἀρχαῖον ὄνειδος . . . Βοιωτίαν ὖν**: Comp. fr. IV. 9: ἦν ὅτε σύας τὸ Βοιώτιον ἔθνος ἔνεπον. The Ὕαντες were old inhabitants of Boeotia. The moral character of the swine was not exactly the same among the Greeks as it is among us and the Semites. Comp. Phokyl. 3, 5: ἡ δὲ συὸς βλοσυρῆς οὔτ' ἂν κακὴ οὐδὲ μὲν ἐσθλή. — **ἀλαθέσιν | λόγοις = ταῖς ἀληθείαις**: "In very truth" (after an honest calculation). — 90. **φεύγομεν** = perf. — **ἄγγελος ὀρθός**: Of the words. He is faithful.—91. **ἡυκόμων σκυτάλα Μοισᾶν**: Of the musical and orchestic part. He is retentive. — **γλυκὺς κρατήρ**: Shifting of the metaphor. He adds a charm of his own. See Introductory Essay, p. xli.

Ἀντ. ε'.—92. **εἰπόν**: So the best editors with Ailios Dionysios. —**Ὀρτυγίας**: Sacred to Artemis, an Arkadian goddess.—94. **φοινικόπεζαν**: So called with reference to the color of the ripening grain. —95. **Δάματρα**: Hieron was an hereditary priest of Demeter and Persephone, who belonged to the Triopian deities, as did Apollo

(Hdt. 1, 144), and Demeter and Persephone were much worshipped in Arkadia.—**λευκίππου**: So, especially, when she returns in the spring.—96. **Ζηνὸς Αἰτναίου**: Cf. N. 1, 6: *Ζηνὸς Αἰτναίου χάριν*. Aitna was an especial pet of Hieron, who is called *Αἰτναῖος* in the title of P. 1, *Αἰτναῖος ξένος* P. 3, 69.—97. **λύραι μολπαί τε**: P. composed in his honor three Pythians, one Olympian, and fragments of a skolion and a hyporchema remain.—**γινώσκοντι**: So O. 7, 83: *ὃ ἐν Ἄργει χαλκὸς ἔγνω νιν*.—**θράσσοι** = *ταράσσοι*: So for *θραύσοι*, with the Schol., Böckh. The fut. opt. cannot be defended. Bergk cites So. O. R. 1274, where *ὀψοίαθ' . . . οὐ γνωσοίατο* are in oratio obliqua, and represent fut. ind. We should have to read *θραύσαι* with Hermann, or *θραύοι* with van Herwerden.

Ἐπ. ε'.—99. **οἴκοθεν οἴκαδ'**: With a sweet security of transfer (comp. Aus Gottes Hand in Gottes Hand). So also O. 7, 3: *δωρήσεται . . . οἴκοθεν οἴκαδε*, and, for the opposite, see O. 3, 44.—100. **ματέρ' . . . Ἀρκαδίας**: Stymphalos. Cf. O. 9, 22: *κλυτὰν Λοκρῶν ἐπαείροντι ματέρ' ἀγλαόδενδρον*. The metropolis is not necessarily the oldest town.—**εὐμήλοιο**: Heyne reads *εὐμάλοιο*. See O. 1, 12.—101. **δύ' ἄγκυραι**: On either side of the prow (Paley). Starboard and port, not fore and aft. Proverbial. The two homes, with the double line of descent.—102. **τῶνδε**: Stymphalians.—**κείνων τε**: Syracusans.—103. **δέσποτα ποντόμεδον**: Return to Poseidon, suggested by the ship. With *ποντόμεδον*, comp. P. 3, 6.—**εὐθὺν δέ**: On *δέ* after the voc., see O. 1, 36.—104. **δίδοι** = *δίδου*.—**χρυσαλακάτοιο**: "Gold-distaff" is a poetic way of sexing the sea (Böckh).—105. **Ἀμφιτρίτας**: Amphitrite has, as her special province, the waves (Od. 3, 91) and the great fishes, *κήτεα*, Od. 5, 422, and 12, 97.—**ὕμνων . . . ἄνθος**: Cf. O. 9, 52: *ἄνθεα δ' ὕμνων | νεωτέρων*.

ROSE.

Coin of Rhodes.

OLYMPIA VII.

Diagoras of Rhodes, most famous of Greek boxers, won the victory here celebrated Ol. 79, 1 (464 B.C.).

The poem was composed soon afterwards, as we may gather from v. 13: σὺν Διαγόρᾳ κατέβαν, and was sung at Rhodes.

Diagoras was a Herakleid. In the third generation after Temenos a Doric colony went from Argos to Rhodes by way of Epidauros. The leaders were descendants of Tlepolemos, son of Herakles, and Pindar makes Tlepolemos himself the founder of the colony. The Herakleidai occupied three cities of Rhodes, and established a triple kingdom. Those who inhabited Ialysos were called Eratidai, and this was the stock of Diagoras, who also counted among his ancestors a son-in-law of the famous Messenian leader, Aristomenes. The royal power of the Eratidai ceased after Ol. 30, and in the time of Pindar *prytaneis* ruled instead; and it is supposed that the father of Diagoras, Damagētos, was such a *prytanis*. Of an illustrious family, Diagoras won for himself unparalleled distinction as a boxer. Besides being victorious at many local games, he was successful at all the national games, and so became a περιοδονίκης. His sons emulated the head of the house. His youngest, Dorieus, had a career only less brilliant than that of his father. Damagētos won the pankration at Olympia, Akusilaos a boxing-match. The two sons of his daughters were also victors at Olympia, and one of his daughters enjoyed the exceptional privilege of being present at the Olympian games. The statue of Diagoras, surrounded by his three sons and two grandsons, the work of Kallikles of Megara, was erected at Olympia; and familiar is the story of the Spartan who, when he saw Diagoras borne on the shoulders of his two laurelled sons, exclaimed, "Die, Diagoras, for thou canst not mount to heaven" (Cic. Tusc. 1, 46, 111). It is not known whether Diagoras followed the advice or lived to see the downfall of his family. Rhodes belonged to the Delian league. Two years before the victory here celebrated the battles of Eurymedon

were fought (466), and Athens was at the height of her power. Enemies of aristocratic government, the Athenians favored the commons as against the Doric aristocracy of Rhodes. Diagoras's son, Dorieus, fled to Thurioi, but returned and fought against the Athenians in his own ships, was captured, but liberated. Again exiled, he went to the Peloponnesos, where he was arrested by the Spartans and executed. But these events befell many years after the date of the victory celebrated in this ode.

The good fortune of Diagoras was proverbial. The *Morere, Diagora* of Cicero's version of his story, cited above, is in the school-books. But if we had no evidence outside of this ode, we should know by Pindar's recital that his career was brilliant, as his home was brilliant—Rhodes, child of Aphrodite, bride of the sun (v. 14). No wonder that the golden beaker and the foaming wine are used to symbolize the song in honor of such a victor and such a home (v. 1, foll.). But there must be shade as well as light. Nemesis does not allow too much happiness, and in the history of the line of Diagoras, Pindar finds enough trouble for contrast, each trouble ending in higher joy. So, should the happiness of Diagoras ever be interrupted, there is good hope of more than recompense. Tlepolemos, founder of the house, slew the brother of Alkmena—passion had overmastered him (v. 27)—but Apollo sent him to Rhodes, where he received "sweet ransom for grievous disaster" (v. 77). The sons of Helios, lord of Rhodes, were bidden to raise an altar to Athena and sacrifice to the Great Sire and the Warrior-maid. Wise as they were, they forgot fire, and offered flameless sacrifices. Yet the gods forgave; Zeus sent them gold, Athena cunning craft (vv. 39–53). Helios himself, pure god, was absent at the partition of the earth; yet he received a boon that he himself preferred to all besides (vv. 54–76). In each of these three cases we have a good beginning followed by misfortune, and yet a good ending crowns all. Diagoras was fortunate. Both *ἀρετά* and *χάρματα* were his (cf. v. 44), but he might one day forget; he trod a noble path, *ὕβριος ἐχθρὰν ὁδόν* (v. 90), but passion might overtake him; he was a prince among men as Helios was a prince among gods, but he might, in his absence, be forgotten; but should Nemesis have aught against Diagoras, he may yet hope to find, like Tlepolemos, like the sons of Helios, like Helios himself, *λύτρον συμφορᾶς*

οἰκτρᾶς γλυκύ (v. 77). The winds shift (v. 95), but the divine helmsman steers the ship to its haven.

A remarkable feature of the myth is the reversal of the usual chronological order. We begin with Tlepolemos and end with the emergence of Rhodes. The climax is in the rank of those who have sinned, who have forgotten, who have been absent. Note that the fault is less the higher we mount. No wonder that an explanation has been sought of the triple shadow that falls across the poem. The Scholiast on v. 94 assumes that Diagoras had got into discredit by killing one of his opponents. But this must have been in some previous contest, for in such an event there would have been no victory, as is shown by the case of Kleomedes (Paus. 6, 9, 6). The shadow may come from the future, as has been assumed above, but there is danger of being a Προμηθεὺς μετὰ τὰ πράγματα, and to Diagoras the words τοῦτο δ' ἀμάχανον εὑρεῖν, | ὅ τι νῦν ἐν καὶ τελευτᾷ φέρτατον ἀνδρὶ τυχεῖν (v. 25) need not have been ominous. The changing breezes of the close may bring good as well as evil.

The rhythms are dactylo-epitrite.

Of the five triads, the first is occupied with the introduction; the second, third, and fourth unfold the fortunes of the house—Tlepolemos, the Heliadai, Helios himself. The last triad turns to Diagoras. The divisions are all clear-cut, the triads do not overlap—a rare thing in Pindar.

On the statement that this ode was preserved in the temple of Athena at Lindos in letters of gold, see Ch. Graux, Rev. de Phil. V. 117, who thinks that the offering was "a little roll (βιβλίον, *volumen*) of parchment or fine leather, bearing on its inner surface the ode written in gold ink."

Στρ. α'.—1. **Φιάλαν**: The father of the bride pledged the bridegroom in a beaker of wine and then presented him with the beaker, evidently a formula of espousal. See Athen. 13, 35, p. 575 D. The φιάλη was not a drinking-vessel in Homeric times. —**ἀφνειᾶς ἀπὸ χειρός**: Combined with δωρήσεται. ἀπό has the connotation of "freely." Comp. ἀπὸ γλώσσας, O. 6, 13. — **ἑλών**: For "pleonastic" (Dissen) read "plastic." — 2. **καχλάζοισαν**: "Bubbling," "foaming."—3. **δωρήσεται**: P. has ὡς εἰ only here, ὡς ὅτε once with the ind. (N. 8, 40). Homer has ὡς εἰ with subj.

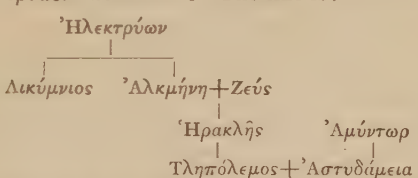
once (Il. 9, 481), with ind. once (Il. 13, 492). *δωρήσεται* is the generic subj., and the shift from subj. to indic., *θῆκε*, may be compared to the shift with *ὡς δ' ὅτε* in Homer (e. g., Il. 11, 414), in which "the most important point of the comparison is usually expressed by the subjunctive, while details and subordinate incidents are given in the ind." (Monro after Delbrück). Still *θῆκε* produces the effect of an apodosis (comp. N. 7, 11: *εἰ δὲ τύχῃ τις ἔρδων, μελίφρον' αἰτίαν ῥοαῖσι Μοισᾶν ἐνέβαλε*). It is not a mere picturesque addition, but forms an organic part of the comparison. However, as this use of *δέ* is not absolutely certain in P., in spite of *νῦν δέ* (O. 3, 43), it may be well not to urge it here. The effect can be got at all the same. P. is nothing, if not implicit.—4. **προπίνων**: *προπίνειν ἐστὶ κυρίως τὸ ἅμα τῷ κράματι τὸ ἀγγεῖον χαρίζεσθαι* (Schol.).—**οἴκοθεν οἴκαδε**: From home to home and so binding home to home. See O. 6, 99.—**κορυφάν**: O. 1, 13. — 5. **συμποσίου τε χάριν**: *ἀντὶ τοῦ τῶν ἐν τῷ συμποσίῳ* (Schol.). "For the sake of them that sat at drink with him." *σ.* = *οἱ συμπίνοντες*, as *θέατρον* = *οἱ θεώμενοι*. Others, "to grace the banquet."—**τιμάσαις**: Coincident with *δωρήσεται* as an aorist subj. Comp. P. 4, 189. — **ἓν δέ**: "Therein" = "thereby." — 6. **θῆκε**: So often in P., as O. 8, 18: *θῆκεν Ὀλυμπιονίκαν*, 13, 98: *θῆσω φανέρ' ἀθρόα*, P. 9, 58: *ἔνθα νιν ἀρχέπολιν θήσεις*.—**ζαλωτὸν ὁμόφρονος εὐνᾶς**: The present is a prelude and a pledge of an harmonious wedlock—a great boon now as then. *εὐνᾶς*, so-called gen. of the source of emotion.

Ἀντ. α'.—7. **καὶ ἐγώ** = *οὕτω καὶ ἐγώ*. Comp. O. 10 (11), 86: *ὥτε . . . καί*.—**νέκταρ χυτόν**: Persius, Prol. 14, *Pegaseïum nectar*. *χ.*, acc. to the Schol., denotes *τὸ αὐτόματον καὶ ἄκρατον*, "liquid."—**Μοισᾶν δόσιν**: The Muses have given it *ἀφνειᾶς ἀπὸ χειρός*. But the figure is not carried out, though it might have been. The *φιάλα* would have represented the *maestro di cappella*. Comp. O. 6, 91, where Aineas is called *γλυκὺς κρατὴρ ἀγαφθέγκτων ἀοιδᾶν*. —8. **ἀνδράσιν . . . νικώντεσσιν**: Class for individual. Diagoras had been successful at both places.—**γλυκὺν καρπὸν φρενός**: Follows as an after-thought, like *πάγχρυσον κορυφὰν κτεάνων* above. — 9. **ἱλάσκομαι** = *ἱλαρὸς ποιῶ* (Schol.), "I cheer them," but the equipoise of the passage demands a graver sense, such as *τιμῶ*, corresponding to *τιμάσαις* (v. 5), "pay homage." If *ἱλαρὸς ποιῶ* is not for *ἱλάους* (*ἵλεως*) *ποιῶ*, the Scholiast manufactured the sense "cheer" on account of the superhuman sphere of *ἱλάσκομαι*.—

10. **κατέχοντ(ι)**: See P. 1, 96: *ἐχθρὰ Φάλαριν κατέχει παντᾷ φάτις | οὐδέ νιν φόρμιγγες ὑπωρόφιαι κοινωνίαν | μαλθακὰν παίδων ὀάροισι δέκονται.* Song is the earnest of abiding good report, as the cup is the pledge of harmonious wedlock; but Charis, the goddess of the epinikion, casts her eyes now on one and now on another. —11. **ἐποπτεύει**: "Looks" (with favor). P. 3, 85: *λαγέταν γάρ τοι τύραννον δέρκεται.*—**ζωθάλμιος**: "That giveth life its bloom" (more fully expressed, O. 1, 30: *ἅπερ ἅπαντα τεύχει τὰ μείλιχα θνατοῖς*). A similar formation is *βιοθάλμιος*, Hymn. in Ven. 190.—12. **θάμα** = *ἅμα*, whereas *θαμά* is *θαμάκις*, "often" (Bergk). The assumption of this *θάμα* has been vigorously opposed by J. K. Ingram in Hermathena, No. 3, 217-227.—**μὲν . . . τε**: O. 4, 12.—**φόρμιγγι**: The regimen is suspended until *ἐν* comes in with *ἔντεσιν*. (But see note, O. 9, 94). So the first negative of two or more may be omitted, P. 6, 48.—**παμφώνοισι**: See P. 12, 19: *αὐλῶν πάμφωνον μέλος*, and 21: *σὺν ἔντεσι*. For *ἐν* of instruments, see O. 5, 19; N. 11, 17; I. 4, 27.

Ἐπ. *α'*.—13. **ὑπ' ἀμφοτέρων**: O. 4, 2: *ὑπὸ ποικιλοφόρμιγγος ἀοιδᾶς.* **κατέβαν**: Figuratively. So O. 6, 21; N. 9, 43. For the verb, see P. 3, 73, which there also is used absolutely.—**τὰν ποντίαν**: Depends on *ὑμνέων*. *τὰν ποντίαν* is usu. combined with Ῥόδον. As to the distance, see O. 12, 5. Still it is better to take the words as they come—the daughter of the sea (*τὰν ποντίαν* = *τὰν πόντου*) —child of Aphrodite—bride of the sun. With *τὰν ποντίαν παῖδ' Ἀφροδίτας*, comp. *ὦ Κρόνιε παῖ Ῥέας* (O. 2, 13).—15. **παρ' Ἀλφειῷ**: So below *παρὰ Κασταλίᾳ*. In prose this would be felt as personal, "in Alpheios's demesne," "in Kastalia's home;" here not so much. See O. 1, 20.—16. **πυγμᾶς ἄποινα**: The full acc. force is felt in *ἄποινα*, which has to be revived for *χάριν*, *δίκην*. The *αἶνος* is the *ἄποινα*, as the *ὕμνος* is the *ἄποινα*, I. 3 (4), 7: *εὐκλέων δ' ἔργων ἄποινα χρὴ μὲν ὑμνῆσαι τὸν ἐσλόν.*—17. **παρὰ Κασταλίᾳ**: So N. 11, 24.—**Δαμάγητον**: A prytanis, as Böckh infers from what follows.—**ἀδόντα**: See O. 3, 1. P.'s *ψίλωσις* of this word is neglected in some editions and lexicons. With the phrase comp. I. 3 (4), 33: *χαλκέῳ τ' Ἄρει Ῥάδον.*—18. **τρίπολιν**: So Il. 2, 655: *οἳ Ῥόδον ἀμφενέμοντο διὰ τρίχα κοσμηθέντες | Λίνδον, Ἰηλυσόν τε καὶ ἀργινόεντα Κάμειρον.*—**νᾶσον**: With an easy transition from the nymph to the island.—19. **ἐμβόλῳ**: The "ship's beak" headland is *Κυνὸς σῆμα* in Karia.—**Ἀργείᾳ**: Rhodes was colonized from Argos.—**αἰχμᾷ** = *αἰχματαῖς*.

Στρ. β'.—20. **ἐθελήσω . . . διορθῶσαι**=*ἐθέλων διορθώσω*. P. uses the more prosaic *βούλομαι* only once.—**τοῖσιν ἐξ ἀρχᾶς**: Explained by *ἀπὸ Τλαπολέμου*, and magnified by *Ἡρακλέος εὐρυσθενεῖ γέννᾳ*. —21. **ξυνόν**: "That touches the common stock." Comp. P. 9, 101: *τό γ' ἐν ξυνῷ πεπoναμένον*, I. 1, 46: *ξυνὸν ὀρθῶσαι κακόν*, 5 (6), 69: *ξυνὸν ἅστει κόσμον ἐῷ προσάγων*.—**ἀγγέλλων**: Of public announcements. So P. 9, 2: *ἐθέλω . . . ἀγγέλλων . . . γεγωνεῖν*.—**διορθῶσαι** = *διελθεῖν ὀρθῶς*.—23. **ἐκ Διός**: The line is:



ἐκ is omitted with the nearer in the line, *Ἀστυδαμείας*. Acc. to Il. 2, 658, the mother was *Ἀστυόχεια*, but in these far-away matters we must be satisfied with any feminine ending. Comp. *Ἰφιγένεια* and *Ἰφιάνασσα*, *Περσεφόνεια* and *Περσέφασσα*.—**Ἀμυντορίδαι**: Amyntor, king of Armenion in Magnesia, overcome by Herakles. — 24. **ἀμφὶ . . . κρέμανται**: Cf. I. 2, 43: *φθονεραὶ θνατῶν φρένας ἀμφικρέμανται Ἐλπίδες*. There seems to be an allusion to lures or nets.

Ἀντ. β'.—26. **νῦν ἐν καὶ τελευτᾷ**: For the trajection of *καί*, which gives especial emphasis to the second member, comp. O. 2, 31; P. 10, 58; N. 7, 31.—**τυχεῖν**: Epexegetic infinitive.—28. **Λικύμνιον . . . Μιδέας**: L. was the son of Elektryon and his concubine Midea, and as Elektryon was the father of Alkmene, Tlepolemos killed his father's uncle. See table, and cf. Il. 2, 662: *αὐτίκα πατρὸς ἑοῖο φίλον μήτρωα κατέκτα | ἥδη γηράσκοντα Λικύμνιον ὄζον Ἄρηος*.—31. **ἐς θεόν**: *ἐς* of motion to a person is rare in Pindar, O. 2, 38 and 54. The person is the place.

Ἐπ. β'.—32. **Χρυσοκόμας**: O. 6, 41.—**εὐώδεος**: Sweet odors rose every now and then from the opening covered by the tripod. —**πλόον**: Involves *πλεῖν*. *εἶπε πλόον* = *ἐκέλευσε πλεῖν*. Cf. P. 4, 6: *χρῆσεν Βάττον οἰκιστῆρα* = *χ. Β. οἰκίσαι*. — 33. **ἀμφιθάλασσον νομόν**: Oracles delight in circumlocution for the saving of their credit. So P. 9, 59: *ὄχθον ἐς ἀμφίπεδον*.—**Λερναίας**: Dwelling-place of the hydra, forty stades from Argos, Strabo, 8, p. 368 and

371.—35. **ἀνίχ'**: Comp. P. 4, 24.—**τέχναισιν**: For the pl. comp. O. 9, 56; P. 3, 11; 4, 249; 8, 60.—36. **κατ' ἄκραν**: We should expect *ἐξ*, but Athena makes her sire's head the stage of her first appearance. So N. 10, 17: *Ἡρακλέος οὗ κατ' Ὄλυμπον ἅλοχος Ἥβα . . . ἔστι.*

Στρ. γ'.—39. **φανσίμβροτος**: Od. 10, 191: *Ἠέλιος φαεσίμβροτος.*—**Ὑπεριονίδας**: An overdone patronymic, like *Ταλαϊονίδας*, O. 6, 15.—40. **χρέος**: "Duty." The service was the worship of Athena with burnt-offerings.—42. **ὡς ἄν** = *ὅπως ἄν*, due to *φυλάξασθαι*, which involves the "how" of an action. So even in prose. Cf. Dem. 6, 3 (with *παρεσκευάσθαι*), to say nothing of Xen., who has it often with *ἐπιμελεῖσθαι* (e. g. Cyr. 1, 2, 5). In Homer with a verb of will, Od. 17, 362: *ὥτρυν' ὡς ἂν πύρνα κατὰ μνηστῆρας ἀγείροι.*—43. **ἐγχειβρόμῳ**: Formed like *ἐγχεικέραυνος*, P. 4, 194.—44. **ἔβαλεν**: Gnomic.—**Αἰδώς**: As a personification. Reverence is the daughter of Wisdom. If knowledge were wisdom, it would not be necessary to say "Let knowledge grow from more to more | Yet more of reverence in us dwell." The reverence here is the respect to the *χρέος*. For the personification see P. 5, 27: *τὰν Ἐπιμαθέος . . . ὀψινόου θυγατέρα Πρόφασιν.*

Ἀντ. γ'.—45. **ἐπὶ μὰν βαίνει τι**: Surprise is shown by tmesis and *μάν*, mystery by *τι*, which goes with *νέφος*. *τι*: "A strange."—**ἀτέκμαρτα**: "Bafflingly" (Myers).—46. **παρέλκει**: The cloud of forgetfulness "sails over and makes nothing" of the right road, effaces it and so "trails it out of the mental vision." The changes proposed ruin the highly poetical passage.—**πραγμάτων . . . ὁδόν**: So P. 3, 103: *ἀλαθείας ὁδόν.*—48. **σπέρμ(α) . . . φλογός**: Od. 5, 490: *σπέρμα πυρός.*—**ἀνέβαν**: To the acropolis of Lindos, where Athena was worshipped *ἀπύροις ἱεροῖς.*—**οὗ**: The effect of the position is almost as if there were an interrogation point after *φλογός*, and *οὗ* were the answer. On the position of the negative in P., see O. 4, 15.—49. **ἄλσος** = *τέμενος*. O. 3, 17; 10 (11), 49.—**ὁ μέν** = *Ζεύς.*—**ξανθάν**: The cloud takes its color from the gold that it contains.—50. **χρυσόν**: The poem is full of gold, vv. 4, 32, 34, 50, 64.—**ὗσε**: A metaphor turned into a myth. Comp. Il. 2, 670: *καί σφιν* (sc. *Ῥοδίοις*) *θεσπέσιον πλοῦτον κατέχευε Κρονίων*, and Chaucer's "It snewed in his hous of mete and drynke."—**τέχναν**: Depends on *ὥπασε*, and is felt over again with *κρατεῖν*. "Every art to excel" (therein). Rhodes was a centre of art from the earliest times.

Ἐπ. γ'.—51. **κρατεῖν**: Depends on *ὤπασε*. *κρατεῖν* usu. absolute in P.: with the acc. "o'ermaster," "surpass," P. 4, 245; N. 5, 45; 10, 25: with the gen. only here. — 52. **ζωοῖσιν ἐρπόντεσσί θ' ὁμοῖα**: "That looked as if they lived and moved." The Greeks, like the Japanese, were fond of exaggeration about art and artists. So the Rhodians were fabled to have tied the feet of their statues to keep them from running away. Michael Angelo's "Cammina" is a stock story.—**φέρον**: The statues were set up in the streets. There is no reference to moving along the roads, as Dissen thinks.—53. **ἦν δὲ κλέος βαθύ**: It was to this fame that Rhodes owed her prosperity. Pindar skilfully suppresses the loss incurred by the neglect of the Heliadai. Athena transferred her presence to Athens, but did not leave the Rhodians comfortless.—**δαέντι . . . τελέθει**: "To the wise man (to him that knows), e'en surpassing art is no magic trick." The mythical artisans of Rhodes, the Telchines, who came up out of the water with the island, were supposed to be wizards. All folk-lore is full of magicians of this kind, and the devil figures largely as a craftsman in mediaeval legends. All these miracles of art, says P., were wrought by *ἀριστόπονοι χεῖρες*, and there is no trick in any of them. The refutation of this charge naturally brings up the story of the birth of Rhodes. There are other renderings. "The subtlety that is without deceit is the greater altogether," that is, the Heliadai, who received their knowledge from Athena, were greater artists than the Telchines, who were magicians. Yet others refer *δαέντι* to the artisan and not to the judge. Bergk transl. *in prudente homine etiam maior sapientia fraudis est expers.*—54. **φαντὶ . . . ῥήσιες**: *πρὸ Πινδάρου δὲ τοῦτο οὐχ ἱστόρητο* (Schol.).—56. **πελάγει . . . ποντίῳ**: *πόντος* is practically the deep sea: even according to Curtius's etymology deep water is the only true *πάτος* or "path" for the mariner. *πέλαγος*, whatever its etymology, has often the effect of "expanse." "In the wide sea," "in the open main."

Στρ. δ'. — 58. **ἔνδειξεν**: *ἐνδεικνύναι* is the practical *δεικνύναι*, "then and there." — 60. **ἀγνὸν θεόν**: Notice the after-thought position, which has the effect of a protest against the ill-treatment of Helios.—61. **μνασθέντι**: Sc. Ἀελίῳ.—**ἄμπαλον**=*ἀνάπαλον*. "A new cast."—**μέλλεν**: As a verb of purpose, *μέλλω* may take the aor. inf. as well as the present, which is far more common. As a verb of thinking it has the future inf., which is the

norm, though P. does not use it. See O. 8, 32.—62. **εἶπε . . . ὁρᾶν**: Instead of the usual finite construction. Cf. O. 1, 75.—**αὐξομέναν πεδόθεν**: Allusion to the name Ῥόδος, the Island of the Rose. Hence also *βλάστε* (v. 69).—63. **πολύβοσκον, κτέ.**: *Clara Rhodos* was famous for grain, and pasture also.

Ἀντ. δ'.—64. **χρυσάμπυκα**: "With golden frontlet." Comp. P. 3, 89; I. 2, 1: *χρυσαμπύκων Μοισᾶν*.—**Λάχεσιν**: Cf. v. 58. Λ. only here. See O. 1, 26.—65. **θεῶν ὅρκον μέγαν**: Cf. Hesiod, Theog. 400. The formula is given Il. 15, 36; Od. 5, 184; Hymn. in Apoll. 83: *ἴστω νῦν τόδε γαῖα καὶ Οὐρανὸς εὐρὺς ὕπερθεν | καὶ τὸ κατειβόμενον Στυγὸς ὕδωρ ὅστε μέγιστος | ὅρκος δεινότατός τε πέλει μακάρεσσι θεοῖσι*.—66. **μὴ παρφάμεν**: "Not to utter falsely," "to take in vain." So P. 9, 47: *παρφάμεν τοῦτον λόγον*.—67. **πεμφθεῖσαν** = *ὅταν πεμφθῇ*. —**ἐᾷ κεφαλᾷ**: Comp. O. 6, 60.—68. **τελεύταθεν**: So for *τελεύτασαν*, Bergk. —**λόγων κορυφαί**: Comp. P. 3, 80. The chief points of the compact were fulfilled, came true.—69. **ἐν ἀλαθείᾳ πετοῖσαι**: Coincident action with *τελεύταθεν*, a more vivid expression for *ἀλαθεῖς γενόμεναι*. Comp. O. 12, 10: *παρὰ γνώμαν ἔπεσεν* ("fell out").

Ἐπ. δ'.—70. **ὀξειᾶν . . . ἀκτίνων**: O. 3, 24: *ἔδοξεν γυμνὸς αὐτῷ κᾶπος ὀξείαις ὑπακουέμεν αὐγαῖς ἀελίου*.—72. **σοφώτατα**: Mommsen transposes thus: *ἔνθα σοφώτατα μιχθεὶς | τέκεν ἑπτὰ Ῥόδῳ | ποτὲ νοήματ'*, with an unfortunate juxtaposition of *σοφώτατα* and *μιχθείς*.—**ἑπτὰ . . . παῖδας**: Favorite position.—**παραδεξαμένους**: From sire to son.—73. **ὧν εἷς**: Kerkaphos. —**Κάμιρον**: Schneidewin, with inscriptions, for *Κάμειρον*.—74. **Ἰάλυσον**: A digamma (*Ϝιαλ.*) is suspected.—75. **διὰ . . . δασσάμενοι**: Tmesis. —76. **σφιν**: "In their honor," "by their names."

Στρ. ε'.—77. **λύτρον** = *ποινή, ἄποινα*, "requital." So I. 7 (8), 1: *λύτρον . . . καμάτων*.—**συμφορᾶς**: Euphemism for the affair of v. 29. —78. **ἵσταται**: Not historical present. The offering is still kept up (*ὥσπερ θεῷ*). *ἵ.* = *γίνεται* (Schol.), *τελεῖται*. — 80. **μήλων τε κνισάεσσα πομπά**: It is forced to make *μ.* depend on *κνισάεσσα*, as Mezger does, nor is it necessary to the sense. Comp. *βοῶν ξανθὰς ἀγέλας*, P. 4, 149.—**κρίσις ἀμφ' ἀέθλοις**: N. 10, 23: *ἀέθλων κρίσιν*. For *ἀμφί* thus used, see O. 9, 97.—**ἄνθεσι**: The wreath was white poplar acc. to the Schol.—81. **κλεινᾷ**: Ἰσθμός is fem., O. 8, 49, and elsewhere. — 82. **ἄλλαν ἐπ' ἄλλᾳ**: The ellipsis of

νίκαν is not violent. "One upon another," in immediate succession.—**κραναὰῖς ἐν Ἀθάναις**: So O. 13, 38; N. 8, 11.

Ἀντ. ε'.—83. **χαλκός**: The prize was a shield, for the fabrication of which arm the Argives were famous.—**ἔγνω**: O. 6, 97.—**τά τ' ἐν Ἀρκαδίᾳ | ἔργα**: The prizes in Arkadia were bronze tripods and vessels, *ἔργα* being "works of art."—84. **Θήβαις**: The prize of the Herakleia or Iolaia was a bronze tripod.—**ἔννομοι**: "Wonted."—86. **Πέλλανα**: In Achaia. The prize was a mantle, O. 9, 104; N. 10, 44: *ἐκ δὲ Πελλάνας ἐπιεσσάμενοι νῶτον μαλακαῖσι κρόκαις.*—**Αἰγίνα**: There is no warrant for the form Αἰγίνα, yet Αἰγίνᾳ would be unbearably harsh, as we should have to supply a verb of showing out of *οὐχ ἕτερον ἔχει λόγον.*—**οὐχ ἕτερον . . . ἔχει λόγον**: "Has no other tale to tell," the "tale" being the "count," "shows the same number."—**λιθίνα | ψᾶφος**: "The reckoning on stone," of the *στήλη* on which the victories were recorded.—87. **Ζεῦ πάτερ**: Zeus is more conspicuous here than is usual even in an Olympian ode. See v. 23.—**Ἀταβυρίου**: Atabyron, or Atabyris, a mountain in Rhodes, with a temple of Zeus. Strabo, 10, 454; 14, 655.—88. **τίμα μέν**: Followed by *δίδοι τε*. See O. 4, 12.—**ὕμνου τεθμόν**: Cf. O. 13, 29.—**Ὀλυμπιονίκαν**: Extension of the freedom involved in *ὕμνος Ὀλυμπιονίκας*, for which see O. 3, 3.

Ἐπ. ε'.—89. **ἀρετάν** = *ἀρετᾶς κλέος*. O. 8, 6.—**εὑρόντα**: Where one might expect *εὑρόμενον* (P. 2, 64).—**ποτ'** = *πρός*.—91. **πατέρων ὀρθαὶ φρένες ἐξ ἀγαθῶν**: This is poetry for "hereditary good sense." Comp. v. 73: *ἑπτὰ σοφώτατα νοήματ' ἐπὶ προτέρων ἀνδρῶν παραδεξαμένους | παῖδας.* The *ὀρθαὶ φρένες* are *πατροπαράδοτοι.* Diagoras is *ἀγαθὸς ἐξ ἀγαθῶν.* See P. 8, 45.—92. **ἔχρεον** = *παρήνουν, ὑπέθεντο* (Schol.). The oracle of Diagoras is the wisdom of his ancestors, which is personated in him.—**μὴ κρύπτε**: Let it ever shine.—**κοινόν**: A common glory.—93. **Καλλιάνακτος**: Kallianax was a conspicuous ancestor of Diagoras.—**Ἐρατιδᾶν**: D. belonged to the Eratidai. Ἐ. depends on *χαρίτεσσιν.* Each joy of the Eratidai is a festivity to the city.—94. **μιᾷ**: "One and the same."—95. **διαιθύσσοισιν αὖραι**: P. 3, 104: *ἄλλοτε δ' ἀλλοίαι πνοαὶ | ὑψιπετᾶν ἀνέμων*, I. 3 (4), 23: *ἄλλοτε δ' ἀλλοῖος οὖρος.* See the Introduction to the ode.

OLYMPIA VIII.

The victory celebrated in this ode was gained Ol. 80 (460 B.C.) by Alkimedon of Aigina. We know nothing about the victor except what Pindar tells us. He was a Blepsiad (v. 75) of the stock of Aiakos, son of Zeus. There had been much sickness in the family (v. 85). He had lost his father, Iphion (v. 81); his uncle, Kallimachos (v. 82). His grandfather was still living (v. 70). His brother, Timosthenes, had won a Nemean victory (v. 15). His teacher was the famous trainer Melesias, who is mentioned N. 4, 93 and 6, 74. There is much dispute whether Alkimedon was an ἔφεδρος or not. See v. 68.

The song seems to have been sung immediately after the victory during the procession to the altar of Zeus in the Altis.

Pindar knew Aigina well; and the universal of the Aiginetan odes is often so pegged in the knotty entrails of the particular that it is hard to set it free. The victory is the victory of a boy, and the ἀλείπτης, who is entitled to a fair share of the praise in all the boy-odes, seems to have a disproportionate space allotted to him. As an Athenian, Melesias had a certain amount of odium to encounter, and P. found it necessary to vindicate him by recounting the successes of those whom he had trained. Mezger sees in the ode a jubilee-tribute to Melesias for the thirtieth victory of his pupils (v. 66)—a notion more German than Greek.

After an invocation of Olympia as the mistress of truth, by reason of the happy issue of the oracle delivered by the diviners at the great altar of Zeus (vv. 1–10), the poet says: There are other blessings, but Olympia's prize is the chief. There are other gods, but Zeus is the patron of the Blepsiadai, head of their race (v. 16). Themis, the glory of Aigina, sits by the side of Zeus (v. 22). Apollo, son of Zeus, Poseidon, brother of Zeus, take Zeus's son Aiakos to Troy (v. 31). Then the poet tells the story of Aiakos to show what honor Zeus puts on his son. Aiakos is

συνεργός to the gods (v. 32), and *Ζηνὶ γενεθλίῳ* (v. 16) is echoed in *Ζεὺς γένει* (v. 83). So far the poem runs smoothly enough, and if the poet had returned to the victor after despatching Aiakos to Aigina, the ode would be less difficult; but the introduction of the trainer jars us, and, in fact, Pindar himself apologizes for it (v. 56). Timosthenes, who ordered the ode—Alkimedon is nowhere addressed, and his youth is emphasized—required this mention of Melesias, who must have been his trainer too; and so Pindar brings in a passage on the importance of training for the more mature (Timosthenes) as well as for the young (Alkimedon). Towards the close the victor comes to his rights, but is soon lost again in the mention of his race—in the mention of the dead sire, who hears in the other world the glory that has come to the house.

The prose line of thought would be: The blessing of Zeus on Aiakos was on children's children; and so the brothers, Timosthenes, trained by Melesias, and now Alkimedon, have gained the prize, at Nemea one, at Olympia the other, both in games of Zeus, and even in the lower world the gracious boon is not unknown.

The poem is full of prayers, but Aigina was near the point when she would be past praying for.

The rhythms are dactylo-epitrite. According to Böckh the mood is a mixture of Dorian and Lydian, in which we should have the blending of sadness with manly joy.

Of the four triads, the first is introductory; the second contains the brief myth; the last two are divided between Timosthenes, Melesias's patron, who ordered the ode, and Alkimedon, who won the victory.

Στρ. α'.—1. **Μᾶτερ**: P. makes free use of family figures. So O. 7, 70: *ὁ γενέθλιος ἀκτίνων πατήρ*, P. 4, 176: *ἀοιδᾶν πατὴρ Ὀρφεύς*, O. 13, 10: *Ὕβριν Κόρου ματέρα θρασύμυθον*, N. 5, 6: *τέρειναν ματέρ' οἰνάνθας ὀπώραν*, N. 9, 52: *βιατὰν ἀμπέλου παῖδα*, P. 5, 28: *Ἐπιμαθέος θυγατέρα Πρόφασιν*. These are not to be effaced, as Dissen would have it.—**χρυσοστεφάνων** = *καλλιστεφάνων*. So O. 11 (10), 13: *χρυσέας ἐλαίας*, and P. 10, 40.—2. **ἵν(α)**: Always "where" in P.—3. **ἐμπύροις τεκμαιρόμενοι**: Pyromancy, divination by means of altar flames, was practised by the Iamidai (see

O. 6).—**παραπειρῶνται**: *παρά* here produces the effect of reverent shyness.—**ἀργικεραύνου**: The thunderbolt is figured on coins of Elis.—4. **εἴ τιν' ἔχει λόγον**: "If (whether) he hath any utterance to make," "any decision to give." *εἰ* interrog. also in P. 4, 163.—5. **μαιομένων . . . θυμῷ**: "Eagerly seeking."—6. **ἀρετάν** = *ἀρετᾶς κλέος*, as O. 7, 89—7. **ἀμπνοάν**: Well chosen for a wrestler.

'Αντ. α'.—8. **ἄνεται**: Impersonal. "Accomplishment is accorded." The pass. impersonal is not over-common in Greek.—**πρὸς χάριν εὐσεβείας**: "In requital of their piety."—9. **ἀλλ(ά)**: Invocation renewed with fervor. "Nay." Comp. O. 4, 5.—**εὔδενδρον . . . ἄλσος**: See O. 3, 23.—10. **στεφαναφορίαν**: Of the winner.—11. **σὸν γέρας**: Such an honor as thine—the wreath of victory.—**ἔσπητ(αι)**: The generic relative may omit *ἄν* in P. This is, in fact, the original form. So O. 3, 11; 6, 75 al. In *ἔσπηται*, *ἑ.* represents the reduplication (for *σεσπ.*), and is not dropped. See Od. 12, 349.—12. **ἄλλα . . . ἀγαθῶν**: In prose *ἄλλα ἀγαθά*. This reflection is intended to console Timosthenes. The neut. pl. with verb pl. is especially appropriate here, as the notion is distributive.

'Επ. α'.—15. **Τιμόσθενες**: A brother of Alkimedon. On *δέ* after voc. see O. 1, 36.—**πότμος**: Here = *Μοῖρα*.—16. **Ζηνὶ γενεθλίῳ**: Every man has his *δαίμων γενέθλιος* (O. 13, 105). He who has *Ζεὺς γενέθλιος* has the highest. Comp. P. 4, 167: *ὅρκος ἄμμιν μάρτυς ἔστω Ζεὺς ὁ γενέθλιος ἀμφοτέροις*.—**πρόφατον** = *πρόφαντον*, "illustrious."—19. **ἔργῳ**: Parallel with *ἐσορᾶν*, as if the dat. force of the inf. were felt (= *ὄψει*). The *τε* complements: appearance and reality are exhaustive.—**κατὰ Ϝεῖδος ἐλέγχων**: *κατά* with *ἐ.* Tyrtai. 10, 9: *αἰσχύνει τε γένος, κατὰ δ' ἀγλαὸν εἶδος ἐλέγχει*.—20. **ἐξένεπε**: Causative, as O. 5, 8: *ἐκάρυξε*. Comp. P. 1, 32: *κᾶρυξ ἀνέειπέ νιν*.—**δολιχήρετμον**: Od. 8, 191: *Φαίηκες δολιχήρετμοι*.—21. **Σώτειρα . . . Θέμις**: O. 9, 16: *Σώτειρα . . . Εὐνομία*, O. 12, 2: *Σώτειρα Τύχα*.—**Διὸς ξενίου**: Owing to the active commerce of Aigina, many suits were brought by strangers before the courts, hence the special propriety of *ξενίου*. The probity of the Aiginetans was conspicuous. So just below, *παντοδαποῖσιν . . . ξένοις | κίονα δαιμονίαν*.—22. **πάρεδρος**: So. O. C. 1384: *Ζηνὸς Δίκη πάρεδρος ἀρχαίοις νόμοις*.—**ἀσκεῖται**: "Is honored," "receiveth homage." N. 11, 8: *καὶ ξενίου Διὸς ἀσκεῖται Θέμις*. The personification is kept up. P. 3, 108: *τὸν ἀμφέποντ' αἰεὶ φρασὶν | δαίμον' ἀσκήσω*.

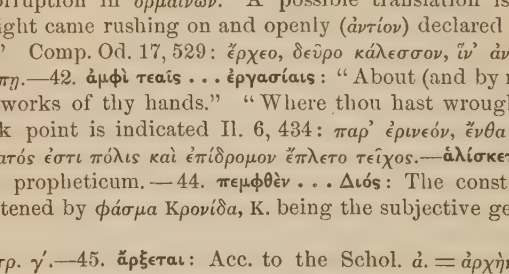
Στρ. β'.—23. **ἔξοχ' ἀνθρώπων**: Comp. O. 1, 2. — **ὅθι . . . ῥέπῃ**: I read *ὅθι* with the Schol., *ῥέπῃ* with Bergk. "Where there is heavy weighing in many ways." "Where there is much in the balance and the balance sways much." Aigina was a great commercial centre; Aiginetan standards were known all over Greece, and Aiakos, the son of Aigina, was a famous judge. Comp. P. 8, 98: *Αἴγινα, φίλα μᾶτερ, ἐλευθέρῳ στόλῳ | πόλιν τάνδε κόμιζε Διὶ καὶ κρέοντι σὺν Αἰακῷ.* This makes the *ῥοπή* signification of *ῥέπῃ* the more probable. We have to do with the scales of justice and the Aiginetan talent. Schol.: *ὅταν γὰρ τὸ ἐν τῷ ζυγῷ ἐλαφρὸν ᾖ, εὐχερὲς τὴν ἰσότητα γνῶναι· ἐὰν δὲ βαρύ, δυσχερές.* —25. **δυσπαλές**: More or less pointed allusion to the *πάλη* of the victor.—**ἁλιερκέα**: See P. 1, 18; I. 1, 9.—27. **κίονα**: O. 6, 1.—**δαιμονίαν**: O. 6, 8.—28. **ἑπαντέλλων**: Coming time is a rising sun. Neither time nor sun grows weary. But three or four years afterwards (456 B.C.) the island was taken by the Athenians. See Thuk. 1, 108.

Ἀντ. β'.—30. **Δωριεῖ λαῷ ταμιευομέναν**: For the dat. see O. 12, 3: *τὶν . . . κυβερνῶνται θοαὶ | νᾶες.* The island obeys the rule of the Doric folk, as the ships obey the helm of Tychê.—**ἐξ Αἰακοῦ**: "From the time of Aiakos." Aiakos was an Achaian, but the Dorians appropriated the mythic heroes of the tribes they succeeded, especially as the chiefs were often not Dorian. Note that we have to do with oracle and prophecy from the beginning of the ode. — 31. **παῖς ὁ Λατοῦς**: The partnership is well known. Il. 7, 452 (Poseidon speaks): *τοῦ δ'* [sc. *τείχεος*] *ἐπιλήσονται, τὸ ἐγὼ καὶ Φοῖβος Ἀπόλλων | ἦρῳ Λαομέδοντι πολίσσαμεν ἀθλήσαντε.*—**εὐρυμέδων**: Poseidon is also *εὐρυβίας* (O. 6, 58) and *εὐρυσθενής* (O. 13, 80), and *Εὐρύπυλος* is his son (P. 4, 33).—32. **μέλλοντες ἐπὶ . . . τεῦξαι** (= *ἐπιτεῦξαι*): The aor. after *μέλλω*, as O. 7, 61; P. 9, 57. The pres., O. 8, 64. P. does not use the normal future. — **στέφανον**: "Battlement." Comp. P. 2, 58: *εὐστεφάνων ἀγυιᾶν.*—33. **ἦν ὅτι**: Not a harsh hyperbaton. — **νιν** = *στέφανον*. If a mortal had not joined in the work, the city could never have been taken (Schol.).—36. **λάβρον . . . καπνόν**: Cf. P. 3, 40: *σέλας λάβρον Ἀφαίστου.* *λάβρος* in Homer is used of wind and wave, river and rain; in P. the sphere is different.

Ἐπ. β'.—37. **δράκοντες . . . οἱ δύο μὲν . . . εἷς δ(έ)**: Distributive apposition, much more vivid than the genitive use. *γλαυκοί* is

glossed by *φοβερόφθαλμοι*. For the basilisk glare, see P. 4, 249: *γλαυκῶπα . . . ὄφιν*, O. 6, 45: *γλαυκῶπες δράκοντες*.—**νέον** = *νεωστί*. —38. **ἐσαλλόμενοι**: The conative present is translated by the Schol. *βουλόμενοι εἰσελθεῖν*.—**κάπετον** = *κατέπεσον*. We should have expected *κάππετον*. The two who fell were Achilles and Aias; the one who entered was Neoptolemos, son of Achilles (Schol.).—39. **αὖθι**: "On the spot."—**ἀτυζομένω**: Hardly seems applicable to the representatives of Achilles and Aias. The Scholiast feels this, for we find in the paraphrase *ἐν ἄτῃ ἐγένοντο· ἀπέθανον γάρ*.—39. **ψυχὰς βάλον**: Contrast the choked serpents of N. 1, 46: *ἀγχομένοις δὲ χρόνος | ψυχὰς ἀπέπνευσεν μελέων ἀφάτων*. —40. **βοάσαις**: "With a cry" (of victory). Mythical serpents may make mythical outcry. The aor. part. is not prior to the leading verb. Cf. O. 9, 15.—41. **ἀντίον**: "Adverse," with *τέρας* (Schol.).—**ὁρμαίνων** = *διαλογιζόμενος, διανοούμενος* (Schol.). Not satisfactory. The Scholia give also *ὁρῶν, θεασάμενος* pointing to a corruption in *ὁρμαίνων*. A possible translation is "Apollo straight came rushing on and openly (*ἀντίον*) declared the prodigy." Comp. Od. 17, 529: *ἔρχεο, δεῦρο κάλεσσον, ἵν' ἀντίον αὐτὸς ἐνίσπῃ*.—42. **ἀμφὶ τεαῖς . . . ἐργασίαις**: "About (and by reason of) the works of thy hands." "Where thou hast wrought." The weak point is indicated Il. 6, 434: *παρ' ἐρινεόν, ἔνθα μάλιστα | ἄμβατός ἐστι πόλις καὶ ἐπίδρομον ἔπλετο τεῖχος*.—**ἁλίσκεται**: Praesens propheticum.—44. **πεμφθὲν . . . Διός**: The construction is lightened by *φάσμα Κρονίδα*, K. being the subjective genitive.

Στρ. γ'.—45. **ἄρξεται**: Acc. to the Schol. *ἀ.* = *ἀρχὴν λήψεται*. "The capture will begin with the first generation and (end) with the fourth." Better *ἄρξεται*, "will be swayed." So Hdt. 3, 83, *ἀρχθήσομαι*, like so many *-θήσομαι* futures, being late. Bergk conjectures *ῥήξεται*. *ῥάξεται*, though lacking early proof, has a vigorous ring.—46. **τετράτοις**: These numbers have given trouble, so that it has been proposed to read with Ahrens and Bergk *τερτάτοις* (Aeol.) = *τριτάτοις* (Meister, Gr. Dial. 1, 43). The genealogy is this:



The Schol. remarks that Aiakos is excluded in *πρώτοις* and included in *τετράτοις*. Epeios was the builder of the famous wooden horse. Telamon aided Herakles and Iolaos in the first capture of Troy. N. 3, 36: *Λαομέδοντα δ' εὐρυσθενὴς | Τελαμὼν Ἰόλᾳ παραστάτας ἐὼν ἔπερσεν.*—**σάφα**: Apollo is usu. *Λοξίας*. Cf. note on O. 6, 61.—47. **Ξάνθον**: The prepos. is often suspended in P. See O. 9, 94; P. 1, 14; P. 4, 130, and elsewhere. *Ξάνθος*, the divine name of the *Σκάμανδρος*. Il. 20, 74: *ὃν Ξάνθον καλέουσι θεοί, ἄνδρες δὲ Σκάμανδρον.*—**ἤπειγ' ἤ**: The codices have *ἤπειγε* or *ἤπειγεν*.—**Ἀμαζόνας**: The friends of Artemis, who lived on the Thermodon. Apollo goes from river to river. Cf. O. 6, 58: *Ἀλφεῷ καταβὰς ἐκάλεσσε . . . τοξοφόρον Δάλου θεοδμάτας σκοπόν.*—**Ἴστρον**: O. 3, 14.—48. **Ὀρσοτρίαινα**: So also P. 2, 12; N. 4, 86. —**ἐπ' Ἰσθμῷ . . . τάνυεν**: Cf. O. 2, 99: *ἐπί τοι Ἀκράγαντι τανύσαις.* For the gender, O. 7, 81.—50. **ἀποπέμπων**: "Bringing home."—51. **δεῦρ(ο)**: To Aigina.—**ἀν' ἵπποις χρυσέαις**: So O. 1, 41: *χρυσέαισιν ἀν' ἵπποις.*

Ἀντ. γ'.—52. **δειράδ(α)**: The Isthmus or "neck" of land (Schol.). —**δαιτικλυτάν**: "Feast-famed." So Bergk for *δαῖτα κλυτάν*, formed like *θεμιπλέκτοις*, N. 9, 52.—53. **τερπνὸν . . . οὐδέν**: The contrast is between the life of the gods and the life of men. Apollo is happy in three places, Poseidon in two. But human beings are not equally happy everywhere. Timosthenes was victorious at Nemea, Alkimedon at Olympia. An Athenian would not be at home in Aigina, nor an Aiginetan at Athens. This commonplace prepares, after a fashion, the way for the inevitable mention of Melesias.—54. **Μελησίας**: An Attic trainer. See N. 4 and 6, end. No favorite in Aigina, as we may gather from P.'s cautious tone.—**ἐξ ἀγενείων κῦδος**: See note on O. 1, 2: *νυκτὶ πῦρ.* "Glory from training beardless youths."—**ἀνέδραμον ὕμνῳ**: A bold equivalent of *ἀνύμνησα*. Comp. the use of *διεξιέναι, διεξελθεῖν*, and Simon. Amorg. 10: *τί ταῦτα μακρῶν διὰ λόγων ἀνέδραμον;* "If I have traversed in song to its full height the glory of Melesias." This is the objection of the cavillers, dramatically put in the aor., and not in the fut. P. uses the fut. only once certainly (fr. VII. 4, 15) in the protasis of a conditional sentence, and *εἰ* with aor. subj. is generic. See O. 6, 11.—55. **μὴ βαλέτω**: The 3 p. aor. imper. with *μή* is much more common than it is sometimes represented to be.—56.. **καὶ . . . χάριν**: The whole passage is much disputed. The sense seems to be: Do not envy the glory of Mele-

sias gained from his teaching art; he hath practised what he taught. If he taught boys to win, he himself won as a boy a wrestling-match; nay, won afterwards, as a man, the pankration. To train is easier for him that knows himself what struggle means. Foolish it is not to learn in advance, for giddier are those that have not tried. So he, as teacher and as athlete, could better tell what the prizers should do. By emphasizing Melesias' own achievements, P. justifies Alkimedon in employing him, and tries to salve the wounded feelings of the Aiginetans.—**Νεμέᾳ . . . χάριν**: Comp. v. 83: *κόσμον* Ὀλυμπίᾳ.—57. **ἐρέω**: The old modal use of the future = *ἔχω εἰπεῖν*.—**ταύταν** = *τοιαύταν*, the same kind of honor that Alkimedon gained—a victory in wrestling.—**ἀνδρῶν μάχαν**: Leop. Schmidt calls this a metaphor, as *μ.* cannot be used literally of a game. Still *εὐθυμάχαν* (O. 7, 15) is used of a boxer.

Ἐπ. *γ'*.—59. **τὸ διδάξασθαι**: Only a more intense *διδάξαι*, "getting up scholars." The two articular infinitives are noteworthy, as the construction is comparatively rare in Pindar. The demonstrative sense is still perceptible. "This thing of teaching."—62. **κεῖνα . . . ἔργα**: The *πάλη*, the *παγκράτιον*.—**κεῖνος**: Melesias. 63. **τρόπος**: "Training."—65. **Ἀλκιμέδων . . . ἑλών**: In prose usu. *τὸ* Ἀλκιμέδοντα *ἑλεῖν*. See O. 2, 23.—66. **νίκαν τριακοστάν**: Mezger thinks that the apparently disproportionate space allotted to Melesias is to be accounted for partly by this round number. It was a professional jubilee for the old *ἀλείπτης*. See Introd.

Στρ. *δ'*.—67. **τύχᾳ . . . δαίμονος**: So P. 8, 53: *τύχᾳ θεῶν*, N. 4, 7: *σὺν Χαρίτων τύχᾳ*, N. 6, 27: *σὺν θεοῦ δὲ τύχᾳ*.—**οὐκ ἀμπλακών**: Neg. expression of *τυχών*. *ἀ.* often in tragic poets = *ἁμαρτών*. — 68. **τέτρασιν**: The most simple way of fulfilling the conditions is to suppose sixteen contestants, eight pairs, four bouts, the victors in each bout wrestling off the ties. Alkimedon, as the final victor, would then have thrown his four boys. If an *ἔφεδρος*, or "odd man," is assumed at any point in the match, the calculation is more complicated, and the number may be as low as nine. With nine contestants (four pairs and an *ἔφεδρος*), the fourth bout would have been wrestled by the victor and the *ἔφεδρος* of the third. In this way Alkimedon might have thrown four boys, provided he was not himself an *ἔφεδρος*, which is an unnecessary inference drawn by some commentators from v. 67: *τύχᾳ μὲν δαί-*

μονος. The *ἔφεδρος* was considered lucky because he came with fresh strength to contend with a wearied victor, but if Alkimedon was to be an *ἔφεδρος* at all and defeat four boys personally and not by proxy, there must have been at least five bouts. In any case, the *ἔφεδρος* seems to have drawn lots with the others at the end of each bout, so that the same person was not necessarily *ἔφεδρος* throughout. The "reasonable plans" vary according to the editors. See P. 8, 81.—**ἀπεθήκατο**: "Put off from himself" as something hateful. Comp. O. 10 (11), 43: *νεῖκος δὲ κρεσσόνων | ἀ π ο θ έ σ θ' ἄπορον*.—**γυίοις**: Emphasis on the important element, as in *ἔτλα καὶ Δαναάς . . . δέμας* (Soph.); *σθένος ἡμιόνων* (O. 6, 22), *γυῖα* being the main thing in wrestling. So N. 7, 73: *αἴθωνι πρὶν ἁλίῳ γ υ ῖ ο ν ἐμπεσεῖν* (of a pentathlete saved from wrestling). Comp. Il. 23, 726: *κόψ' ὄπιθεν κώληπα τυχών, ὑπέλυσε δὲ γ υ ῖ α*.—69. ***νόστον, κτέ.***: *ν.* is the return to the town, *ἀτιμοτέραν γλῶσσαν* refers to the jibes and jeers of enemies in the gate, *ἐπίκρυφον οἶμον* to the slinking to the mother's house by the back way. Comp. the parallel passage, P. 8, 83: *τέτρασι δ' ἔμπετες ὑψόθεν | σωμάτεσσι κακὰ φρονέων | τοῖς οὔτε νόστος ὁμῶς | ἔπαλπνος ἐν Πυθιάδι κρίθη | οὐδὲ μολόντων παρ' ματέρ' ἀμφὶ γέλως γλυκὺς | ὦρσεν χάριν· κατὰ λαύρας δ' ἐχθρῶν ἀπάοροι | πτώσσοντι, συμφορᾷ δεδαγμένοι*. There is a savagely boyish note of exultation in both passages. — 71. **ἀντίπαλον**: "That wrestles with." — 73. **ἄρμενα πράξαις** = *εὖ πράξας*, as P. 8, 52: *ἀντία πράξει* = *κακῶς πράξει*.

'Αντ. δ'.—74. **ἀλλ' ἐμέ**: The *ἀλείπτης* teaches, the poet sings, the victor, being a boy, gets only a boy's share.—75. **χειρῶν ἄωτον . . . ἐπίνικον**: "The victorious prime of their hands," "the fruit of their victorious hands," *καρπὸν ὧν αἱ χεῖρες αὐτῶν ἤνεγκαν*. Comp. P. 10, 23: *χερσὶν ἢ ποδῶν ἀρετᾷ κρατήσαις*. Melesias is praised, N. 9, end: *δελφῖνί κεν | τάχος δι' ἅλμας εἰκάζοιμι Μελησίαν | χειρῶν τε καὶ ἰσχύος ἀνίοχον*.—**Βλεψιάδαις**: The dative emphasizes the gain.—76. **φυλλοφόρων**: Cf. P. 9, 133: *πολλὰ μὲν κεῖνοι | δίκον φύλλ' ἔπι καὶ στεφάνους*.—78. **κάν** = *κατά*.—**ἐρδομένων**: The MSS. have *ἐρδόμενον*, which is harsh. The expression *κατὰ νόμον ἔρδειν* is sacrificial. So Hes. Theog. 416: *καὶ γὰρ νῦν ὅτε πού τις ἐπιχθονίων ἀνθρώπων | ἔ ρ δ ω ν ἱερὰ καλὰ κ α τ ὰ ν ό μ ο ν ἱλάσκηται. τὰ νόμιμα, iusta*, often of funeral rites.—79. **οὐ κόνις**: On the free position of the neg., see O. 1, 81.—80. **συγγόνων κεδνὰν χάριν**: The dust does not hide (from the dead) the noble grace of (their living) kinsmen. As the dead are not insensible of rites paid in

their honor, so they are not blind to the glory gained by their kindred.

Ἐπ. δ'.—81. **Ἑρμᾶ**: Hermes is *ψυχοπομπός*, and has a right to an extemporized daughter Ἀγγελία, who plays the same part as the well-established Ἠχώ does, O. 14, 21.—**Ἰφίων . . . Καλλιμάχῳ**: Iphion is supposed to be the father, and Kallimachos the uncle, of Alkimedon.—83. **κόσμον Ὀλυμπίᾳ**: Cf. v. 56.—**σφι . . . γένει**: *γένει* is not epexegesis to *σφι*. *σφι* depends on the combination *γένει ὤπασεν*, "made a family gift to them." See O. 2, 16.—84. **ἐσλὰ δ' ἐπ' ἐσλοῖς**: *ἐπί* is = "heaped on." See O. 2, 12; 10 (11), 13.—86. **εὔχομαι**: Asyndeton, as often in prayers. Zeus is invoked. Cf. O. 1, 115.—**ἀμφὶ καλῶν μοίρᾳ**: The dat. of the thing at stake, as *περί* with dat.—**διχόβουλον**: "Of divided mind." Zeus is not to make (*θέμεν*) Nemesis double-minded. She is not to waver; she is to be a steady friend. P. 10, 20: *μὴ φθονεραῖς ἐκ θεῶν | μετατροπίαις ἐπικύρσαιεν*, N. 10, 89: *οὐ γνώμᾳ διπλόαν θέτο* [Ζεὺς] *βουλήν*. It must be remembered that matters were *ἐπὶ ξυροῦ ἀκμῆς* in Aigina. Others, "Of different mind," "hostile." *διχ. νέμεσιν θ.*, "to rouse factious discontent" is too colorless.—87. **ἄγων** = *ἐπάγων*. Comp. O. 2, 41: *οὕτω . . . Μοῖρ(α) . . . ἐπί τι καὶ πῆμ' ἄγει*.—88. **αὐτούς** = *τοὺς Βλεψιάδας*.

OLYMPIA IX.

The date of this ode is uncertain, and the Scholiasts are at variance. According to Böckh the victory was won Ol. 81 (456 B.C.), shortly after a Pythian victory, Ol. 80, 3 (458 B.C.), which is celebrated in this ode together with the Olympian one (v. 13). Leopold Schmidt finds that Böckh's computation agrees with his theory of P.'s poetical decline. Fennell puts the date Pyth. 30 (468 B.C.), acc. to one Scholiast, on the ground that at the later date (456) the Lokrian oligarchy was threatened, if not overthrown, by the Athenians. Cf. Thuk. 1, 108. Besides his many local successes, Epharmostos had been victorious in all the great national games, and was, consequently, a *περιοδονίκης*. Pindar tells us all we know of him—his noble personal appearance (v. 119), his ancient stock (v. 58), his intimacy with Lampromachos, also a friend of Pindar's (v. 90).

The song was sung in Opus at a festival of Aias Oiliades. The assumption of a banquet gives more point to v. 52. The Lokrians are better known to us through the Epizephyrian representatives of the stock than by the members of the family that remained in Central Greece, and for us Opuntian Lokris is more lighted up by this ode of Pindar's (v. 24) than by the rude inscriptions, which doubtless give a false impression of the people (Hicks, Hist. Inscr. No. 63). Writing may be rude, and song, for which the Lokrians were famous, refined. The position of woman among the Lokrians seems to have been exceptionally influential, and even one who knew nothing of Lokris and the Lokrians could hardly fail to be struck by the predominance of woman in this ode. Pindar is a manner of "Frauenlob," at any rate, but here "das Ewig-Weibliche" is paramount. Archilochos does not suffice; we must have the Muses (v. 5). Lydian Pelops is mentioned for the sake of the dowry of his bride, Hippodameia (v. 10). Themis and Eunomia (v. 15) are the patronesses of the renowned city, mother of the Lokrians (v. 22).

The city is the city of Protogeneia (v. 44). Opus, son of Zeus and an Epeian heroine (v. 62), bore the name of his mother's father (v. 67). When Menoitios is mentioned, his mother is not forgotten (v. 75); Achilles is only Thetis's son (v. 82).

The fundamental thought is *τὸ δὲ φυᾷ κράτιστον ἅπαν* (v. 107). It matters not that in the previous song P. had sung: *ἄγνωμον δὲ τὸ μὴ προμαθεῖν* (O. 8, 60). Here no Melesias is to be praised. The *φυά* comes from God; hence P. sings, *ἄνευ δὲ θεοῦ σεσιγαμένον οὐ σκαιότερον χρῆμ' ἕκαστον* (v. 111). The poem is full of the strange dealings, the wonderful workings of the deities, of the Supreme, culminating in the story of Protogeneia and her son. The fortune of Lydian Pelops (v. 10) reminds us of Poseidon. The dowry of Hippodameia was a gift of God, as Pindar's garden of song was allotted him by Fate (v. 28). The Charites are the bestowers of all that is pleasant. Men are good and wise according to the will of Heaven (v. 30). If Herakles withstood the gods themselves (v. 32), it is clear that there was a greater god within him. That god was Zeus, and P., after deprecating impiety toward the gods, tells of the marvels Zeus hath wrought. Behold the miracle of the stones raised up as seed to Deukalion and Pyrrha. That is the decree of Zeus, *αἰολοβρόντα Διὸς αἶσα* (v. 45). Behold the deluge abated. That is the device of Zeus, *Ζηνὸς τέχναις* (v. 56). Protogeneia is caught up (v. 62). Zeus interferes again to give life to the dying house (v. 64).

Epharmostos has been singularly favored by nature and fortune. Nature and fortune mean God, and the narrative of his successes closes the poem with a recognition of the divine decree that made him Epharmostos.

The Lokrian or Aiolian (logaoedic) rhythms are light and festive. They whirr like arrows (v. 12), they flame (v. 24), they speed faster than mettlesome horse or winged ship (v. 25).

The first triad contains the introduction. The myth, the story of the heroine who made Opus what it was, is announced in the first epode, the theme of which is continued in the second triad. After unfolding his moral (*ἀγαθοὶ δὲ καὶ σοφοὶ κατὰ δαίμον' ἄνδρες ἐγένοντο*), P. resumes the myth, v. 44, tells of Deukalion and Pyrrha and the stone-folk, and the union of Zeus and the ancestress of Opus and the Opuntian nobles. About the city thus founded gathered nobles of different Grecian lands, chief of them Menoitios, father of Patroklos. From this story, which shows what

God can do, P. passes, at the close of the third triad, to the achievements of the descendants of this favored stock, and, in the last triad, recounts the exploits of Epharmostos.

Στρ. α'.—1. **'Αρχιλόχου μέλος**: The Schol. has preserved two lines of this famous hymn to Herakles: *ὦ καλλίνικε χαῖρ' ἄναξ 'Ηράκλεες | αὐτός τε καὶ 'Ιόλαος, αἰχμητὰ δύο.* The hymn was called simply *καλλίνικος*, the burden being *καλλίνικε*, and in the absence of music *τήνελλα*, an imitative word, represented the lyre. Comp. Ar. Ach. 1227. It was the "See the conquering hero comes" of the Greek, and was sung in honor of the Olympian victors at the evening procession, unless a special poem was ordered.—2. **φωνᾶεν**: Has the effect of a participle, O. 2, 91.—**ὁ τριπλόος**: The burden was repeated three times.—**κεχλαδώς**: One of the onomatopoetic perfects which denote intense, not completed, action. "With its full ringing burden," "with its note thrice swelling."—3. **ἀγεμονεῦσαι**: Acc. to the Schol., one of the companions of the victor struck up in the absence of a musician. In Ar. l. c. Dikaiopolis himself chants the *καλλίνικος* without reserve.—5. **ἑκαταβόλων**: P. keeps up this figure unusually long, as it is especially familiar. See O. 1, 112; 13, 93; P. 1, 12, and elsewhere.—6. **φοινικοστερόπαν**: The words swell with the theme. We, too, speak of the "*red* levin," Hor. *r u b e n t e | dextera sacras iaculatus arces.*—7. **ἐπίνειμαι**: Only here in P. It has an artillery sound, "sweep," "rake" (comp. *ἐπιφλέγων*, v. 24), and is used chiefly of destructive agency. So of fire, Hdt. 5, 101; Pol. 14, 5, 7; Diod. Sic. 14, 51; of plague, Thuk. 2, 54; Diod. Sic. 12, 12; of foes, Plut. Caes. 19; Pomp. 25. P. delights in the oxymoron. Comp. O. 6, 46: *ἀμεμφεῖ ἰῷ*, and *γλυκὺν ὀιστόν*, v. 12. *ἐ.*, then, is not "aim at," but "send arrow after arrow at," "sweep with hurtling flight."—8. **ἀκρωτήριον**: Kronion.—11. **'Ιπποδαμείας**: Recalls O. 1, 70. The Schol. notes that **ἔδνον** is not used in the regular Homeric sense, as P. 3, 94, but as *φερνή*, "dowry."

'Αντ. α'.—12. **γλυκὺν . . . ὀιστόν**: Homer's *πικρὸς ὀιστός*, Il. 23, 867, or "biting arrow," was to P. as to us a "bitter arrow." Hence the antithesis *γλυκύν*.—13. **Πυθῶνάδ(ε)**: Epharmostos had won a victory at Pytho also, Pyth. 33 = Ol. 80, 3 (458 B.C.), acc. to one Schol. One arrow for Pytho, a shower of bolts for Olympia.—**χαμαιπετέων**: Here with reference to arrows that fall to the ground without reaching their mark.—14. **ἀμφὶ παλαίσμασιν**:

See P. 2, 62.—**φόρμιγγ' ἐλελίζων**: The *φόρμιγξ* takes the place of the *βιός*. *ἐλελίζων* is properly used of the *φόρμιγξ*, P. 1, 4.—15. **κλεινᾶς ἐξ Ὀπόεντος**: On the gender, comp. O. 3, 2: *κλεινὰν Ἀκράγαντα*. Pindar shows a special interest in the Lokrians (v. 23), and this has given rise to many historical fancies on the part of scholars.—**αἰνήσαις**: Aor., the result, as *ἐλελίζων*, pres., is the process. Dissen puts a full stop after *Ὀπόεντος*, and makes *αἰνήσαις* an opt. unnecessarily.—16. **Θέμις**: The family-tree of such abstractions often gets its branches twisted, but P. consistently makes *Εὐνομία* daughter to *Θέμις*, O. 13, 5.—**θυγάτηρ . . . οἱ**: "She that is daughter to her"—not "*her* daughter." N. 7, 22 is not a parallel (Erdmann).—**λέλογχεν**: The sing., v. 89.—21. **στεφάνων ἄωτοι**: Cf. O. 5, 1: *στεφάνων ἄωτον γλυκύν*. The distributive plural is genuinely Greek. Comp. I. 3 (4), 48: *τῶν ἀπειράτων γὰρ ἄγνωστοι σιωπαί*. Yet *ἄωτοι* occurs only here and N. 8, 9: *ἡρώων ἄωτοι*.—**κλυτάν**: "To renown" (predicative).

Ἐπ. α'.—23. **φίλαν πόλιν**: Comp. v. 89.—24. **μαλεραῖς ἐπιφλέγων ἀοιδαῖς**: *μαλερός* is painfully dazzling. So. O. R. 190: *Ἄρεα τε τὸν μαλερόν, ὃς νῦν φλέγει με. μ. a.* is almost an oxymoron. P. 5, 45: *σὲ . . . φλέγοντι Χάριτες*, N. 10, 2; *φλέγεται δ' ἀρεταῖς μυρίαις*, I. 6 (7), 23: *φλέγεται δ' ἰοπλόκοισι Μοίσαις*, P. 11, 45: *τῶν εὐφροσύνα τε καὶ δόξ' ἐπιφλέγει*. See note on v. 7.—26. **ὑποπτέρου**: Is the ship a winged thing (a bird) or a finny thing (a fish)? Od. 11, 125: *ἐρετμά, τά τε πτερὰ νηυσὶ πέλονται*. *ὑπό* proves nothing in favor of oars, because *ὑπόπτερος* is *alatus quocumque modo et quacumque corporis parte* (Tafel). Transl. "Winged."—28. **εἰ σύν τινι μοιριδίῳ παλάμᾳ**: The condition is merely formal. This is the key-note of Pindar's poetic claims. Here he is tilling the garden of the Charites. The flaming darts of song are changed into flowers (*ἄνθεα ὕμνων*, v. 52), with which the keeper of the garden of the Charites pelts his favorites (P. 9, 135: *πολλὰ μὲν κεῖνοι δίκον φύλλ' ἔπι καὶ στεφάνους*) as he showered arrows before. Comp. P. 6, 2: *ἄρουραν Χαρίτων*, N. 10, 26: *καὶ Ἰσθμοῖ καὶ Νεμέᾳ στέφανον Μοίσαισιν ἔδωκ' ἀρόσαι*. For the shift comp. N. 6, 31: *ἀπὸ τόξου ἰείς*, v. 36: *Πιερίδων ἀρόταις*.—30. **ἀγαθοὶ . . . καὶ σοφοί**: The brave and the wise, the hero (Herakles) and the poet (Pindar). Comp. P. 1, 42: *καὶ σοφοὶ καὶ χερσὶ βιαταί*.—**κατὰ δαίμον(α) = κατ' αἶσαν**.

Στρ. β'.—31. **ἐγένοντ(ο)**: Empiric aorist.—**ἐπεί**: "Since" (were

this not so), "whereas," "else."—32. **σκύταλον** = *ῥόπαλον*. Post-Homeric. Peisandros of Rhodes first endowed Herakles with the Oriental and solar club.—**χερσίν**: See P. 3, 57.—33. **ἀνίκ(α)**: "What time." P. 1, 48. P. rolls three several fights into one—the fight of Herakles with Poseidon in Messenian Pylos, because the sea-god's son, Neleus, would not purge him of the bloodguiltiness of the murder of Iphitos; the fight with Hades in Eleian Pylos, because he had carried off Kerberos; the fight with Apollo, because he had stolen a tripod to avenge the refusal of an oracle. So the Scholiast.—**ἀμφὶ Π.**: O. 1, 17.—**ἤρειδε**: "Pressed."—34. **πολεμίζων**: *πελεμίζων* (Thiersch and Bergk) is specious, but we should expect *τόξον*. Homer does not use *πολεμίζειν* of single combat, but that is not conclusive.—35. **ῥάβδον**: Hades' wand is akin to the *caduceus* of Hermes, with its well-known miraculous power. Herakles could meet not only two, but three—could match his *σκύταλον* against Poseidon's jagged trident, Apollo's clangent bow, and Hades' magic wand, because he was supported by his sire. Genius is a match for the divine, is divine. Herakles is a *κατὰ δαίμον' ἀνήρ*, as P. is a *κατὰ δαίμον' ἀοιδός*. Comp. v. 28. Observe that P. only carries out the thesis *ἀγαθοὶ κατὰ δαίμον' ἐγένοντο* with Herakles as proof. The *σοφοί* he leaves untouched, as savoring of presumption.—38. **ἀπὸ . . . ῥῖψον**: P. is overcome by his own audacity. A little more and he had matched himself against all the gods and goddesses of song. Comp. the sudden start of O. 1, 52: *ἀφίσταμαι*.—40. **τό γε λοιδορῆσαι . . . τὸ καυχᾶσθαι**: Both objectionable; a very common use of the articular infinitive. See O. 2, 107. *λοιδορῆσαι* involves taking sides. In tense, *λοιδορῆσαι* matches *ῥῖψον*. *καυχᾶσθαι* and *λαλάγει* go together. *οὐ δεῖ λοιδορῆσαι ∴ ῥῖψον. δεῖ μὴ καυχᾶσθαι ∴ μὴ λαλάγει*. So P. leaves the divine warriors facing each other, and holds his peace about his own powers.

Ἀντ. β'.—42. **μανίαισιν ὑποκρέκει**: "Keeps in unison with the discordant notes of madness."—43. **πόλεμον μάχαν τε**: The combination of two substantives with *τε* is common enough in this poem, so vv. 16, 43, 46, 75, 89. It is very rare in model prose, and hence it may be noted as a curiosity that it is exceptionally common in Plato's Timaios—Timaios being an Epizephyrian Lokrian.—44. **χωρὶς ἀθανάτων**: *χ.*, "apart from," "aside from."—**φέροις**: Imper. opt. "Lend."—**Πρωτογενείας**: P. seems to have been very familiar with local myths of the Lokrians. The story as told by

Mezger, after Böckh and Bossler, is as follows: Deukalion and Pyrrha, grandchildren of Iapetos (comp. Hor. *Iapeti genus*) escape the deluge by taking refuge on Parnasos. When the waters subsided, by the devices of Zeus (v. 56), they descended from the mountain (v. 46) to Opus, where, in consequence of an oracle of Zeus, they founded the first town (v. 47), and made the Stone people. To these belonged "the hundred mothers" from whom the Lokrian nobles were descended, as, indeed, the prominence of women among the Lokrians generally is a significant fact. The royal race to which Epharmostos is supposed to have belonged traced their descent from Deukalion and Pyrrha down to Lokros in the male line, and from his adopted son Opus in the female. Lokros was the last of his house, and the race was about to die out with him, but Zeus carried off Protogeneia, daughter of Opus of Elis, and granddaughter of Protogeneia, daughter of Deukalion and Pyrrha; was united to her in the Mainalian mountains, and brought her to the childless Lokros, her cousin, as his wife. Lokros called the offspring of the younger Protogeneia after her father Opus, and gave him the throne. The fame of Opus spread, and many settlers came to him, none dearer than Menoitios.—45. **αἰολοβρόντα Διός**: A thunderbolt was the token on the coins of the Lokrians. Ὀπούς is supposed to be connected with the "eye of God," lightning.—48. **ὁμόδαμον**: They are of the same commonwealth, not of the same blood. Comp. the Herakleidai and the Dorians.—51. **σφιν**: Refers to Λαοί, "in their honor."—**οἶμον λιγύν**: *οἶμος* is more frequently a figurative path. So Engl. "way" yields more and more to "road." Comp. O. 1, 110: *ὁδὸς λόγων*, and Hymn. in Merc. 451: *ἀγλαὸς οἶμος ἀοιδῆς* (Hom. *οἴμη*).—52. **αἴνει . . . νεωτέρων**: This is said by the Schol. to be an allusion to a sentence of Simonides, who, in blaming P.'s new version of a myth, said, fr. 75 (Bergk): *ἐξελέγχει ὁ νέος οἶνος οὔπω* (*οὐ τὸ*, Schneidew.) *πέρυσι δῶρον ἀμπέλου· ὁ δὲ μῦθος ὅδε κενεόφρων.* P. retorts by insisting on the difference between wine and song. Men want old wine and new song, the former a universal, the latter an Homeric sentiment, Od. 1, 352: *τὴν γὰρ ἀοιδὴν μᾶλλον ἐπικλείουσ' ἄνθρωποι, | ἥ τις ἀκουόντεσσι νεωτάτη ἀμφιπέληται.* The story has so little warrant that it ought not to weigh, as it does with some, in fixing the date of the ode. Simonides died 456 B.C.

Ἐπ. β'.—53. **λέγοντι μάν**: *μάν* with a note of defiance. Cf. P.

3, 88: *λέγονται μάν*, and especially P. 1, 63. The challenge does not refer to the old tale of the deluge, but to the new version of the line of Opus. I renounce the examination of the spider-web speculations that have been spun about the relations of Elis and Opus.—57. **ἄντλον**: "The flood," which rises as the water that rises in the hold of a ship, the regular meaning of *ἄντλος*. Cf. P. 8, 12. The earth appears as a leaky vessel.—**ἐλεῖν**: "Drained."—**κείνων**: The reference is much disputed. κ. = Λαῶν (Dissen); κ. = *Δευκαλίωνος Πύρρας τε* (Böckh), which is the more likely by reason of the emphasis on *Ἰαπετιονίδος φύτλας*.—58. **ὑμέτεροι πρόγονοι**: Refers to Epharmostos and his family.—59. **Ἰαπετιονίδος**: See O. 3, 14.—60. **κοῦροι κορᾶν**: Stress is laid again on the distaff side, and it is hard to resist the inference that the novelty of P.'s story consists in dissociating Protogeneia from the *Λαοί*, the child of Deukalion and Pyrrha from their stone offspring; hence **ἀρχᾶθεν**. —60. **κορᾶν . . . Κρονιδᾶν**: Used by poetic extension for Protogeneia the younger and Zeus, the pl. for the sing., as in fr. IV. 3, 11: *γόνον ὑπάτων μὲν πατέρων μελπέμεν γυναικῶν τε Καδμειᾶν ἔμολον* (of Dionysos). Bornemann's *κόρας . . . φερτάτου* is a purely arbitrary simplification.—**ἐγχώριοι βασιλῆες**: *ἐγχώριοι* is used in opposition to *ἐπακτοί*. "A purely native line of kings until . . ."

Στρ. γ'.—61. **πρὶν Ὀλύμπιος . . . ἔνεικεν**: The Schol. makes a full stop at *αἰεί*, and considers *πρίν* an adverb, with *γάρ* omitted = *πρότερον γάρ*. But *πρίν* requires a standard of reference and *αἰεί* forces a close combination. *πρίν* with the ind. always means "until," which here marks the introduction of new blood.—62. **ἔκαλος**: Acc. to Schol. = *λάθρα*. Comp. Il. 8, 512: *μὴ μὰν ἀσπουδί γε νεῶν ἐπιβαῖεν ἔκηλοι*, with reference to an escape under cover of the night (*διὰ νύκτα*).—63. **μίχθη**: Cf. O. 6, 29.—**Μαιναλίαισιν ἐν δειραῖς**: In Arkadia.—64. **Λοκρῷ**: Not merely *πρὸς Λοκρόν*. Cf. O. 1, 46.—**αἰών**: "Time."—**ἐφάψαις**: As a weight of sorrow.—65. **ἔχεν** = *φέρεν*. Comp. P. 3, 15: *φέρουσα σπέρμα θεοῦ καθαρόν*. —68. **ἐκάλεσσέ νιν . . . ἔμμεν**: With the same fulness as O. 6, 56: *κατεφάμιξεν καλεῖσθαι*.—71. **πόλιν ὤπασεν**: Acc. to another tradition (Eustath. on Il. 2, 531), Lokros had been forced to yield to Opus.

Ἀντ. γ'.—72. **ἀφίκοντο δέ ϝοι**: For the dat. see P. 4, 124, where there is a gathering of heroes, as also N. 8, 9.—73. **Ἄργεος**: Then at the head of Greece.—**Θηβᾶν**: Pindar's home. Notice the *τε*

. . . τε here, the δὲ . . . δέ further on; significant change from parallelism to contrast.—**Ἀρκάδες**: On account of the joyance Μαιναλίαισιν ἐν δειραῖς.—**Πισᾶται**: By reason of the Olympian games.—74. **νίὸν δ' Ἄκτορος**: Il. 11, 785: Μενοίτιος, Ἄκτορος υἱός. —75. **Μενοίτιον**: Patroklos is tenderly treated in the Iliad, and often called by his patronymic. So Μενοιτιάδης, Il. 1, 307; 9, 211; 11, 608; 16, 420; 17, 270; 18, 93; Μενοιτίου υἱός, Il. 11, 605; 16, 278. 307. 827; 18, 12.—76. **Τεύθραντος πεδίον**: Comp. I. 7 (8), 49: ὃ [sc. Ἀχιλλεὺς] καὶ Μύσιον ἀμπελόεν | αἵματι Τηλέφου μέλανι ῥαίνων φόνῳ πεδίον. Teuthras was adoptive father of Telephos and king of Mysia.—**μολών**. Rarely, as here, with a simple acc. (N. 10, 36).—80. **δεῖξαι | μαθεῖν**: Lit. "to show (so as) to (make one) perceive," "to show beyond a doubt." Comp. N. 6, 9: τεκμαίρει . . . ἰδεῖν, So. O. R. 792: δηλώσοιμ' ὁρᾶν, So. El. 1458: κἀναδεικνύναι . . . ὁρᾶν. — 82. **γ' ἶνις**: The MSS. have γόνος, unmetrical; Schneidewin Θετιόγνητος, Bergk γ' ὄζος, Mommsen Γίννος, Bothe γ' ἶνις, in which I have acquiesced, though γ' is a poor piece of patchery, as often.

Ἐπ. γ'.—84. **σφετέρας**: Homer uses σφέτερος of pl. only. Of sing., "his," O. 13, 61; P. 4, 83; I. 5 (6), 33; I. 7 (8), 55; of pl., "their," I. 2, 27; P. 10, 38. The Scholiast remarks how much more honorable Pindar makes the position of Patroklos than Homer does. This divergence from Homer in small matters is a sign of independence of spirit, not of ignorance. Which of the two, Achilles or Patroklos, was ἐραστής, which ἐρώμενος, which the older, which the younger, was much discussed. See Plato's Sympos. 180.—86. **εἴην**: A sudden transition. Remember that prayer is always in order, and many asyndeta fall under this head, O. 1, 115. A similar shift is found N. 7, 50. P. suddenly remembers the heavy load he had to carry, the contract list of the victories of Epharmostos, and prays for more power. "May I find words." Compare Homer's petition to the Muses, goddesses of Memory, before he begins the catalogue of the ships, Il. 2, 484.—**ἀναγεῖσθαι**: "For my progress" through all the victories of Epharmostos. ἀνά gives the force of "all through." In N. 10, 20: βραχύ μοι στόμ' ἀναγήσασθαι, the figure is effaced; not necessarily so in I. 5 (6), 56: ἐμοὶ δὲ μακρὸν πάσας ἀναγήσασθαι ἀρετάς. Here ἐν Μοισᾶν δίφρῳ, for which see O. 6, 22, keeps the figure alive. — 87. **πρόσφορος**: The traditional "fit," whether "fit" (for the Muses), "fit" (for the theme), "fit for (ἐν) the

Muses' car," "fit to rehearse" (*ἀναγεῖσθαι*), gives neither satisfactory sense nor sharp image. If *πρόσφορος* can be understood as *προσφορὰν προσφέρων* (cf. v. 116), the passage is perfect. P. is "a bearer" of precious gifts. He would mount the Muses' chariot, passing through the long line of victories with a tribute of praise to each, and for his attendants he wishes poetic Daring and ample Power.—88. **τόλμα**: Comp. O. 13, 11: *τόλμα τε μοι | εὐθεῖα γλῶσσαν ὀρνύει λέγειν.*—89. **ἔσποιτο**: In v. 16 the concord (*λέλογχεν*) is with the unit produced by *τε*, here with the nearer. For the form *ἔσπ.*, see O. 8, 11. — **προξενίᾳ**: According to the Schol. Lampromachos was a *πρόξενος* of the Thebans and a kinsman of Epharmostos. Pindar's coming is a tribute to affection and to achievement. The datives are = *διά* with acc.—**ἦλθον**: In song. Comp. O. 7, 13: *κατέβαν.*—90. **τιμάορος**: To claim the honor due.—**μίτραις**: The pendent woollen ribbons of the wreath; hence, by synecdoche, the garland itself.

Στρ. δ'.—91. **ἔργον**: Cognate acc., being = *νίκην.* Comp. P. 8, 80.—92. **ἐν Κορίνθου πύλαις**: Poetic variation for Isthmus.—**χάρμαι**: Not in the Homeric sense, but = *χάρματα.* So also Professor Postgate (Am. Journ. of Phil. III., p. 337). The "horrid" (*√ghar*) *χάρμαι* for "contests" would not be endurable in P., who does not tolerate *μάχαι* of *ἀγῶνες*, except in a figure (O. 8, 58).—93. **ταὶ δέ**: "Some."—94. **Ἄργει . . . ἐν Ἀθάναις**: The omission of the preposition with the first and the addition of it to the second word occurs sixteen times in P., according to Bossler's count, but, as Bossler himself admits, all the examples are not cogent, e. g. O. 7, 12; P. 4, 130 (cf. O. 1, 2. 6). Clear are, e. g., P. 1, 14; 2, 59; I. 1, 29. The principle seems to be the same as the omission of the first negative, for which see P. 3, 30; 6, 48.—95. **συλαθεὶς ἀγενείων**: Bold brachylogy. "Reft of the beardless," of the privilege of contending with the beardless. Cf. O. 8, 55. — 97. **ἀμφ' ἀργυρίδεσσιν**: The prize consisted of silver goblets. On *ἀμφί* with dat., see O. 7, 8. — 98. **ὀξυρεπεῖ δόλῳ**: "With a quick sleight of shifting balance." By this light read So. O. R. 961: *σμικρὰ παλαιὰ σώματ' εὐνάζει ῥοπή.*—99. **ἀπτῶτι**: Many a trick ends in a fall for the trickster.—100. **κύκλον**: The ring of spectators.—**ὅσσᾳ βοᾷ**: Of applause. P. 4, 241; O. 10 (11), 72. — 101. **ὡραῖος**: P. dwells on the personal beauty of the victors whenever he has an excuse. So O. 8, 19; 10 (11), 114.

Ἀντ. δ'.—102. **τὰ δέ**: "Then again." O. 13, 55; P. 8, 28; I. 3 (4), 11.—**Παρρασίῳ στρατῷ**: At the Lykaia, in Arkadia, O. 13, 108; N. 10, 48.—104. **ψυχρᾶν . . . εὐδιανὸν φάρμακον αὐρᾶν**: The prize was a woollen garment (*χλαῖνα*). Comp. Hipponax, fr. 19: *χλαῖναν | δασεῖαν ἐν χειμῶνι φάρμακον ῥίγευς.* The games were the Hermaia, and were held, according to the Schol., in winter.—**ὁπότ(ε)**: Never generic in P. except with subj.—105. **Πελλάνᾳ**: In Achaia. Comp. O. 7, 86; 13, 109.—**σύνδικος**: Schol. *μαρτυρεῖ.* Comp. O. 13, 108: *μαρτυρήσει Λυκαίου βωμός.*—**Ἰολάου**: The Iolaia were celebrated near Thebes. Comp. I. 1, 16 foll. On the tomb of Iolaos, see P. 9, 90. Amphitryon was buried there also.—106. **Ἐλευσίς**: The Eleusinia, in honor of Demeter and Korê (*τὼ θεώ*), are mentioned also O. 13, 110; I. 1, 57.—**ἀγλαΐαισιν**: The dat. *αὐτῷ* still lingers in the mind. "Witness to him . . . and to his splendid achievements."—107. **τὸ δὲ φυᾷ κράτιστον ἅπαν**: The keynote of the poem. A natural reflection after the long list of victories due to native endowment in contrast with the fruitless efforts of those who have tried to gain glory by mere training —the *ψεφεννοὶ ἄνδρες* (comp. N. 3, 41), whose numberless ventures come to naught.—111. **ἄνευ δὲ θεοῦ, κτέ.**: "Each ungodded thing—each thing wherein God hath no part—is none the worse (for) remaining quenched in silence." A good specimen of P.'s terse participiality. See note on O. 3, 6. *τὸ ἄνευ θεοῦ* is *τὸ μὴ φυᾷ.* Deep silence is to bury the *διδακταὶ ἀρεταί*, but loud proclamation (cf. *ὄρθιον ὄρυσαι*) is to announce the heaven-sent valiance of this man.—112. **ἐντὶ γὰρ ἄλλαι, κτέ.**: Each thing must have the blessing of God. Some roads lead further than others; not all of us can prosper in one path of work. The heights of skill are steep. Of one Epharmostos has reached the pinnacle. For this no silence, but loud heralding.

Ἐπ. δ'.—113. **ὁδῶν . . . μελέτα**: The Schol. cites Il. 13, 730: *ἄλλῳ μὲν γὰρ ἔδωκε θεὸς πολεμήια ἔργα, | ἄλλῳ δ' ἐν στήθεσσι τιθεῖ νόον εὐρυόπα Ζεύς.*—116. **τοῦτο . . . ἄεθλον**: The *ἐπινίκιον.* See v. 87.—117. **ὄρυσαι**: A howl of defiance, as if P. were a watch-dog. To us the word has a note of exaggeration. Hence Ahrens: *ἄρυσαι* = *γάρυσαι*, but *ὄ.* is not worse in its way than the *dies diei eructat verbum* of the Vulgate.—118. **δαιμονίᾳ**: Adv., *δαιμονίᾳ μοίρᾳ* (Schol.).—119. **ὁρῶντ' ἀλκάν**: "With valor in his eyes." So *πῦρ δεδορκώς, φόβον βλέπων*, Engl., "look daggers."—120. **Αἰάντειόν τ' ἐν δαιτὶ ϝιλιάδα**: With Mommsen. "At the banquet

of the Oïliad he crowned victorious the Aias-altar." This seems better here than "At the banquet he crowned the altar of Aias Oïliades," the gen. being in apposition with the adj. in *-ιος*, as in *Γοργείη κεφαλὴ δεινοῖο πελώρου* (Il. 5, 741), *Νεστορέη παρὰ νηὶ Πυλοιγενέος βασιλῆος* (Il. 2, 54). *Ϝιλιάδα* for *Ὀιλιάδα*. Aias, son of Oïleus, was a Lokrian, Il. 2, 527: *Λοκρῶν δ' ἡγεμόνευεν Ὀιλῆος ταχὺς Αἴας*. His effigy is seen on the coins of Opus. The postscript *-τε* comes in very well.—**ἐπεστεφάνωσε**: "Crowned in commemoration (*ἐπί*)." So Fennell. Rather "heaped wreaths upon."

BOXERS WITH OIL-FLASKS.
Coin of unknown city.

OLYMPIA X. (XI.).

The victory celebrated in this ode was gained by Agesidamos, a boy boxer, son of Archestratos of Epizephyrian Lokris, Ol. 74 (484 B.C.). The following ode (11), composed on the same theme, and produced at Olympia immediately after the victory, was put after the longer ode in the MSS., because it was fancied to be the τόκος mentioned v. 11. This longer poem was sent to Lokris some time afterwards. There is nothing to measure the interval that elapsed, and the poet's expressions of contrition at the long delay must be construed poetically. Hermann and Mommsen assign it to the next Olympiad, De Jongh and Fennell, who see in v. 15 an allusion to Anaxilas of Rhegion (see Introd. O. 1), would put it Ol. 76.

Lübbert has written an elaborate essay (Kiel, 1881) to prove that Pindar gave this detailed account of the institution of the Olympian games by the Theban Herakles in distinct opposition to the traditions of the Eleian priests, who referred the establishment of the games to the Idaian Herakles, and the Dactyls, his brothers. See Paus. 8, 7, 6. Lobeck and others consider the Eleian legend a late invention, but Lübbert has proved the great antiquity of Idaian sites in the Peloponnesos, and this theory gives a more plausible explanation of the detail here presented than the gratuitous assumption that the poet went into all these particulars for the benefit of the Epizephyrian Lokrians, as if the Epizephyrians did not have traditions of their own. As a champion of the glory of the Theban Herakles against all comers, Pindar appears in a very natural light.

The words which form the key to the poem lock the third antistrophe and the third epode together, ὅ τ' ἐξελέγχων μόνος | ἀλάθειαν ἐτήτυμον | Χρόνος (v. 59). The poet begins by acknowledging a debt: Time shamed him. The truth of the first Olympian games was hidden: Time revealed it. The melody was

long suppressed: Time brought it at last, as welcome as the son with whom the wife rewards the long-expectant love of the aging sire. Time brings roses, Time crowns renewed effort. So Herakles suffers repulse. So Agesidamos has a hard struggle, but both succeed at last. *Χρόνος γὰρ εὐμαρὴς θεός* (Soph.).

The poem was written in fulfilment of a promise, in payment of a debt which the poet poetically feigns that he has forgotten (v. 4). He calls on the bystanders to read the ledger of his heart and see where his creditor stands written; he calls on the Muse (Memory) and Truth, the daughter of Zeus, to keep from him the reproach of falsehood (v. 6). Time has brought the blush of shame to him for this heavy arrear of debt (v. 7), but usury can make good the failure of prompt payment (v. 11). The tide of song will wash away the pebble-counters into the depths of poesy, and the debt due to Agesidamos and to Lokris shall be settled, and favor gained besides with Faithfulness, who inhabits the city of the Zephyrian Lokrians, with Kalliope, who is dear to them, as also mail-clad Ares (v. 15). But the poet is not the only one in debt. Agesidamos would have failed, as Herakles failed in the fight with Kyknos, had not Ilas helped him (v. 19). So let him pay his debt of gratitude to Ilas as Patroklos his to Achilles. Native valor, training sharp, and God's favor can raise a mortal to great fame. Only some few reach joy without toil, light without darkness (v. 25). This tribute paid to Ilas for the training sharp, the decrees of Zeus urge the poet to pay another debt—the debt due to Herakles for the establishment of the games hard by the ancient tomb of Pelops—and the heart of the poem is occupied with a detailed account of the origin of the Olympian games and the first celebration (vv. 27–77). Herakles is not the Herakles of Peisandros (O. 9, 30); he is not a lonely knight-errant, he is the leader of a host. The version here given bears on its face the impress of a strong local stamp. It is not the common story, that is evident; and the poet draws a sly parallel between his forgotten debts written on the tables of his heart, which Time reveals to his shame (*χρόνος*, v. 8) and the truth which Time has brought to light (*Χρόνος*, v. 61). The victors, so far as they can be traced, are all in the belt of the Peloponnesos with which the Lokris of the mother-country had affinity. Arkadia is prominent, Tegea is there (v. 74), and Mantineia (v. 77), and the conclusion bears the broad mark of the device of the Lokrians—the thunderbolt (vv. 87–91).

At the close, P. sings how welcome the song must be in coming, as a late child of one's old age; and well it may, for song alone gives immortality. And now he has fulfilled his promise. He has praised the Lokrians, he has praised the son of Archestratos, a vigorous prizer and a Ganymede for beauty (v. 115).

The debt is paid, as debts should be paid, with cheeriness, if not with promptness. The Aiolian (logaoedic) rhythms are gay, lilting. The poem ends fitly with Κυπρογενεῖ. Mezger calls attention to the recurrence of *χάριν*, vv. 14, 19, 86, 106.

Of the five triads, the first is occupied with the introduction, the fifth with the conclusion. The story of the Olympian games takes up the central three. There is a little overlapping, but not so much as usual.

Στρ. α'.—1. **Τὸν Ὀλυμπιονίκαν**: Prolepsis. Emphatic accusatives naturally seek the head of the sentence.—**ἀνάγνωτε**: Familiar reference to reading and writing, esp. common in Aischylos, e. g., P. V. 789: *ἦν ἐγγράφου σὺ μνήμοσιν δέλτοις φρενῶν*. Comp., further, Choeph. 450, Eum. 275, Suppl. 179; Soph. Triptol. fr. 8: *θὲς δ' ἐν φρενὸς δέλτοισι τοὺς ἐμοὺς λόγους*. We have here a humorous search in the poet's ledger.—4. **ἐπιλέλαθ(α)** = *ἐπιλέλησμαι* (Schol.).—**Μοῖσ(α)**: The eldest of the old three was Μνήμη.—5. **Ἀλάθεια**: With a touch of repentance for the *ἐπιλέλαθα*. He had forgotten, and so had lied, or seemed to lie. Hence what follows: *ἐρύκετον ψευδέων ἐνιπάν*. Memory is to find the place, and Truth is to discharge the debt.—**ὀρθᾷ** = *δικαίᾳ* (Schol.). "Rectifying hand;" the hand that scores off the debt.—7. **ἐνιπὰν ἀλιτόξενον**: Is much more poetic than *ἀλιτοξένων* with *ψευδέων*. For a like hypallage, comp. P. 6, 5: Πυθιόνικος *ὕμνων θησαυρός*, P. 4, 256: *ὑμετέρας ἀκτῖνος ὄλβου*.

Ἀντ. α'.—8. **ὁ μέλλων χρόνος**: The morrow to which I had long postponed my payment has come at last, and has revealed to my shame my long arrear of debt.—9. **καταίσχυνε**: The aor. as a perfect. The shame is not in the debt—this, too, is a *θεόδματον χρέος* (O. 3, 7)—but in the delay. Cf. P. 9, 112.—**βαθύ**: Comp. O. 13, 62: *βαθὺν κλᾶρον*. The column of figures grows downward, deeper and deeper as interest is added to principal.—11. **τόκος**: Not a separate poem (see Introduction), but payment in full with usance added. — **ὁρᾶτ' ὦν**: So Schneidewin for the unmetrical *θνατῶν* of the better, the *ἀνδρῶν* of the inferior MSS.

Hermann writes *ὀνάτωρ*, "beneficial;" in the mercantile sense, "a good round interest." Mommsen, *γε τόκος ἀνδρῶν*. So also Mezger. Fennell, who desiderates proof for *ὦν* with imper. in P., has *ὁράτω*. One might be satisfied with Homer's *οὖν* and imper.—**ψᾶφον**: The Schol. refers *ψ.* to *ἐπιμομφάν*, "the accumulation of censure." In view of the technical use of *ψᾶφος* as "a counter," it seems more natural to refer it to the debt; but as the *ἐπιμομφά* consists in the accumulation of the *βαθὺ χρέος* thus rolled up, there is no great divergency in the two views.—12. **κῦμα**: The tide of song, as N. 7, 12; I. 6 (7), 19.—13. **ὅπα τε**: This parallelism is characteristic of P. Comp. O. 2, 108. How the wave will wash away with its flow the rolling pebble, and how this new tide of song will pay my growing debt. "How and how" = "as . . . so." — **κοινὸν λόγον**: "The general account." What is due to the victor and the victor's home. Thus only does *γάρ* get a clear reference.—14. **φίλαν . . . ἐς χάριν**: "As a loving favor," and thus get thanks for blame.—**τίσομεν**: Pindar not unaided by **Μοῖσα** and **Ἀλάθεια**.

Ἐπ. α΄. — 15. **Ἀτρέκεια**: Not the same with **Ἀλάθεια** above. *ἀλήθεια* is truth, as "candor;" *ἀτρέκεια*, "truth," as "straightforwardness," "unswerving accuracy," a business virtue. *Fides institiaque* (Dissen). In **Ἀτρέκεια** there may be an allusion to the uprightness of Zaleukos, the Lokrian lawgiver. The Lokrians love honesty. I am honest. They love song. I sing. They are warlike. I will tell of war.—16. **Καλλιόπα**: Afterwards especially the heroic Muse. Stesichoros, "who bore the weight of the epos on the lyre" (Quintilian), was of Lokrian origin.—17. **χάλκεος Ἄρης**: See O. 11 (10), 19: *στρατὸν αἰχματάν.* — **Κύκνεια**: The short *a*, as in *Ὀδύσσεια* (Aeolic). Kyknos was slain by Herakles in the grove of the Pagasaian Apollo because he had seized the victims destined for the Delphian shrine. So Stesichoros. The poem was doubtless familiar to the Lokrians. The nexus is not over-clear. It is tolerably evident, however, that the victory of Agesidamos was gained after a hard struggle. In the first encounter Kyknos was aided by his father, Ares, and Herakles fled acc. to the proverb, *οὐδὲ Ἡρακλῆς πρὸς δύο*. But our Lokrian Herakles, Agesidamos, found his one adversary too much for him, and he would have failed, had it not been for the help of his trainer, Ilas, whether that help was the training itself or encouragement during the struggle. The parallel of Patroklos

and Achilles with Agesidamos and Ilas gives reason to suspect that the adversary was an *ingens Telephus* of a boy (O. 9, 76). De Jongh sees in this an allusion to the struggle between the Lokrians and Anaxilas of Rhegion.—19. **Ἴλᾳ**: The mention of the trainer (*ἀλείπτης*) is a part, often a large part, of the contract. See O. 8, 55.—21. **Ἀχιλεῖ Πάτροκλος**: The Lokrians took an especial pride in Patroklos. See O. 9, 75. Patroklos was almost universally considered the older of the two, after Homer, Il. 11, 787.—22. **θήξαις**: A trainer is called a *Ναξία ἀκόνα*, I. 5 (6), 73. The same figure is used by Xenoph. Cyr. 1, 2, 10. 6, 41.—**φύντ' ἀρετᾷ**: "Born to achievement." Cf. N. 7, 7: *ἀρετᾷ κριθείς*. P.'s contempt of the *διδακταὶ ἀρεταί* (O. 9, 107) is reconcilable with the value of training (*doctrina sed vim promovet insitam*).

Στρ. β'.—24. **ἄπονον . . . παῦροί τινες**: Litotes for "no joy without toil." An *ἄπονον χάρμα* would not be singable. Connect *φάος* with *χάρμα* above, "a joy that is a supreme light to life."—25. **πρό**: "Above."—**βιότῳ φάος**: Comp. O. 2, 62: *ἀνδρὶ φέγγος*.—26. **ἀγῶνα**: The place, as in Homer, and not the contest.—**θέμιτες** = *θεσμοί*, with *Διός*.—27. **σάματι**: O. 1, 93.—**πάρ**: O. 1, 20.—28. **βωμῶν ἑξάριθμον**: "Six-numbered of altars" (*ἑξ.* with *ἀγῶνα*), "with altars six in number." *ἀνήριθμος* with the gen. is not parallel. Hypallagè, as with *ψευδέων ἐνιπὰν ἀλιτόξενον* (v. 6), would be scarcely more harsh. On the six altars, see O. 5, 5. The passage is corrupt.—30. **Κτέατον**: Kteatos and Eurytos, sons of Poseidon, had attacked Herakles and slain most of the army that he had brought from Tiryns, and so prevented him from exacting the pay due him from their uncle, Augeias. In requital, Herakles lay in ambush for them near Kleonai, as they were on their way from Elis to the Isthmus, slew them, marched against Augeias, and put him to death. With the booty thus acquired he established the Olympian games. See O. 2, 3.—**ἀμύμονα**: Physically. Such an *ἀμύμων* was Absalom, 2 Sam. 14, 25: From the sole of his foot even to the crown of his head there was no blemish in him. Such an *ἀμύμων* was Aigisthos, Od. 1, 29.

Ἀντ. β'.—31. **Αὐγέαν λάτριον . . . μισθὸν ὑπέρβιον**: Chiastic position, especially effective at the end of the verse. *λάτριον* = *ἀντὶ τῆς λατρείας*, the well-known menial service of cleansing the stalls. "That he might exact of Augeias, despite unwillingness and o'erweening might, the wage for his menial service." Some com-

bine *ὑπέρβιον* with *μισθόν*. — 33. **πράσσοιτο**: See O. 3, 70.—**ὑπὸ Κλεωνᾶν**: In Argolis. Kleonai was on the crest of a hill. Hence *ὑπό*.—34. **καὶ κείνους**: *καί*, "in his turn."—**Ἡρακλέης**: The name of the subject kept back to the close of the period, as often in P., O. 6, 9; 13, 17; P. 12, 17; I. 5 (6), 30. 35. 40. Cf. also O. 1, 26; 3, 20.—**ἐφ' ὁδῷ**: An offset against the ambush of the Moliones.

Ἐπ. *β'*.—38. **Μολίονες**: The Siamese twins of antique fable, no monsters, however, in Homer, who calls them, Il. 11, 750, *Ἀκτορίωνε Μολίονε παῖδε*. The name M. came from the mother's side of the house.—**ὑπερφίαλοι**: Like uncle, like nephews, v. 31: *Αὐγέαν . . . ὑπέρβιον*.—**καὶ μάν**: *μάν* gives a solemn preparation for the doom of Augeias. — **ξεναπάτας**: So Iason is called *ξειναπάτας* by Medeia, Eur. Med. 1392.—39. **Ἐπειῶν βασιλεύς**: Augeias. — **ὄπιθεν | οὐ πολλόν** = *οὐ πολὺ ὕστερον*. — 40. **στερεῷ**: Almost personifies *πυρί*. Transl. "pitiless." Note also the vividness of the dat. (O. 6, 35).—41. **ὀχετόν**: Fire and axe are not enough. The river-bank has yielded, and the doomed city settles into a deep channel of woe.—42. **ἐὰν πόλιν**: Effective position. If *πατρίδα* is treated as an adj. with *πόλιν*, the color is lost.—44. **ἀποθέσθ(αι)**: Cf. O. 8, 68.—45. **ὕστατος**: "Last of the three," and so "at last."—46. **θάνατον αἰπύν**: Homer's *αἰπὺν ὄλεθρον*. He fell into the same *ὀχετός* with the city.

Στρ. *γ'*.—47. **ἕλσαις**: Orig. *Ϝέλσαις*.—49. **σταθμᾶτο**: "Laid off."—**ἄλσος**: Not yet a grove (O. 3, 18), and not necessarily a grove (Schol.).—50. **περὶ δὲ πάξαις** = *περιφράξας* (Schol.). — **ἐν καθαρῷ**: "In the open."—52. **δόρπου λύσιν**: "Resting-place for the evening meal" (Fennell).—53. **τιμάσαις**: Coincident action. Cf. O. 7, 5.

Ἀντ. *γ'*.—54. **μετά**: "Among." One of the six double altars was consecrated to Artemis and Alpheios. See O. 5, 5.—55. **Κρόνου** = *Κρόνιον*. Cf. P. 3, 67: *ἥ τινα Λατοΐδα κεκλημένον*.—56. **ἁς**: Asiat. Aeol. and Dor. = *ἕως*.—57. **νιφάδι**: The snow of the old time is an offset against the sun of the time of Herakles. O. 3, 24.—58. **παρέσταν**: The Moirai were present to help, as at the birth of Iamos (O. 6, 42).—**μὲν . . . τ(ε)**: O. 4, 13.—**ἄρα**: "As was meet."—60. **ἀλάθειαν ἐτήτυμον**: *ἀλήθεια*, orig. "candor," needs the reinforcement of "reality." *τὸ ἐτήτυμον* is *τὸ ὄντως ὄν*. Truth

to impression is proved to be truth to reality. The broidered tales (O. 1, 29) perish, but the true record prevails (*ἀμέραι δ' ἐπίλοιποι μάρτυρες σοφώτατοι*). Things will right themselves—nay, have righted themselves—and Time, the Recorder, is Time the Herald. Nothing can be more evident than P.'s championship of the Lokrians against false traditions.

'Επ. γ'.—61. **Χρόνος**: See v. 30.—**κατέφρασεν**: Fulness and accuracy are both implied in *κατά* and in *φράζω*.—63. **ἀκρόθινα**: For the word, see O. 2, 4. The "firstlings" were Herakles' share, and this he separates from the lots of his companions.—64. **σὺν 'Ολυμπιάδι**: The Schol. transl. by *ἐν* 'O. This effaces *σύν*. To resort to *ἓν διὰ δυοῖν*, "with the victories of the first Olympiad," is a coarse expedient. "The first Olympiad" is "the first Olympic contest" (Bergk).—66. **τίς δή**: P. gets out of the tedious dependent form as soon as possible.—68. **χείρεσσι**: Is satisfied by *πάλᾳ*, v. 73, and *πυγμᾶς*, v. 74.—**ποσίν τε καὶ ἅρματι**: Closely joined by *τε καί*, on account of their kinship in speed; afterwards distributed into *ποσσὶ τρέχων*, v. 71, and *ἀν' ἵπποισι*, v. 76. — 69. **ἀγώνιον ἐν δόξᾳ θέμενος εὖχος**: Much disputed. The contrast between *ἐν δόξᾳ* and *ἔργῳ* must be insisted on: *δόξα*, usually "glory," is "opinion" P. 1, 36, and N. 11, 24: *ἐμὰν δόξαν. ἐν δόξᾳ θέμενος* = *προθέμενος*, "setting before his mind" the glory (*εὖχος*) of the games. The Schol., however, makes *ἐν δόξᾳ θ. εὖχος* = *ἔνδοξον νομίσας τὸ νικῆσαι*.—**καθελών**: Cf. P. 5, 21: *εὖχος ἑλών*.

Στρ. δ'.—70. **στάδιον . . . ἀρίστευσεν**: Comp. O. 4, 20: *νικῶν δρόμον*.—**εὐθὺν τόνον**: "A straight stretch"—not the *δίαυλος*. So the Schol.—71. **Δικύμνιον**: See O. 7, 29. — 72. **Οἰωνός**: Nephew of Alkmene, first cousin of Herakles. According to Pausan. 3, 15, 4, he was killed in Sparta, *ἡλικίαν μειράκιον*, not very consistent with Pindar's *στρατὸν ἐλαύνων*.—**Μιδέαθεν**: Midea was in Argolis. The name of Oionos's grandmother was Midea. See O. 7, 29.—73. **Ἔχεμος**: Who afterwards killed Hyllos, the son of Herakles. Paus. 8, 5, 1.—74. **Δόρυκλος**: Unknown.—**ἔφερε**: Imperfect of vision, what Shilleto calls the panoramic imperf. Comp. O. 8, 50: *τάνυεν*.—**τέλος**: "Prize." P. 9, 129; I. 1, 27.

'Αντ. δ'.—77. **Σᾶμος**: Mentioned in the Choliambi of Diphilos: *στρέψας δὲ πώλους ὡς ὁ Μαντινεὺς Σᾶμος | ὃς πρῶτος ἅρματ' ἤλασεν παρ' 'Αλφειῷ*.—**ὠλιροθίου** = *ὁ 'Αλιρροθίου*. Halirrhothios, son of

Poseidon, and so an hereditary charioteer.—78. **Φράστωρ**: Unknown, as well as Nikeus below. P. is following local records. —79. **μᾶκος . . . ἔδικε** = *μακρὰν ἔρριψε ῥῖψιν* (Schol.).—**δὲ Νικεὺς**: So Ambros. for *δ' Ἐνικεύς*.—**πέτρῳ**: In I. 1, 24, cited as a parallel for the dat., Christ reads *αἰχμαῖς* = *αἰχμάς*. — **χέρα κυκλώσαις**: Od. 8, 189: *τόν ῥα* (sc. *δίσκον*) *περιστρέψας*. — 80. **ὑπὲρ ἁπάντων**: "Above" = "beyond." So N. 9, 54; I. 2, 36.—**συμμαχία** = *σύμμαχοι*. — 81. **παραίθυξε**: Tr., "shot past;" the cheer flashed by. See P. 1, 87, note. For the last two contests the *πένταθλον* was afterwards substituted. See I. 1, 26: *οὐ γὰρ ἦν πενταέθλιον ἀλλ' ἐφ' ἑκάστῳ | ἔργματι κεῖτο τέλος*. P. sticks to his record. It would not be strange if this whole description was composed to save the neglected memory of Doryklos and Phrastor and Nikeus. — **ἐν δ' ἔσπερον | ἔφλεξεν**: *ἐνέφλεξεν*, "lighted up." Comp. O. 3, 20. The full moon, hence **εὐώπιδος σελάνας**, was a necessary part of the institution. The light of the moon meets the shout of the army.

Ἐπ. δ'.—84. **ἀείδετο**: "Rang with song." This use of the passive is not very common in Greek. Cf. Eur. I. T. 367: *αὐλεῖται πᾶν μέλαθρον*, Heraclid. 401: *θυηπολεῖται δ' ἄστυ*.—85. **τὸν ἐγκώμιον ἀμφὶ τρόπον**: "Like banquet music." A curious use of *ἀμφί*, which makes the tune the centre of the song.—86. **ἀρχαῖς . . . προτέραις**: "The beginnings of yore," the establishment of the games by Herakles.—**ἑπόμενοι**: Seems to hint at deviation on the part of others.—**ἐπωνυμίαν χάριν**: "As a namesake grace of the proud victory, we will sing forth the thunder . . . of Zeus." The victory is Olympian, let us sing, to grace it, Olympian thunder. Perikles the Olympian was Perikles the Thunderer. *χάριν* is the result of *κελαδησόμεθα βροντάν*.—87. **νίκας**: So P. 1, 30: *τοῦ ἐπωνυμίαν*. — **ἀγερώχου**: See P. 1, 50. — **κελαδησόμεθα** = *εἴπωμεν* (Schol.). — 89. **πυρπάλαμον βέλος**: "Bolt of the firehand." Hor. Od. 1, 2, 2: *rubente | dextera sacras iaculatus arces*. The thunderbolt is figured on the coins of the Epizephyrian Lokrians.—90. **ἐν ἅπαντι κράτει . . . ἀραρότα**: "In every victory fit emblem." Mezger, after Friese, makes it "in which dwells omnipotence." —92. **χλιδῶσα**: "Swelling." O. 9, 2: *κεχλαδώς*.

Στρ. ϵ'.—93. **τὰ . . . φάνεν**: Neut. pl. with verb pl. gives more individuality and more life. We distinguish the strains. Cf. P. 1, 13. For *φάνεν* of music, comp. So. O. R. 167: *παιὰν δὲ λ ά μ-*

πει.—94. **ὦτε**: So Böckh for **ὥστε**.—95. **νεότατος τὸ πάλιν**: "The reverse of youth." So O. 12, 11: *ἔμπαλιν τέρψιος*, P. 12, 32: *ἔμπαλιν γνώμας*. — 97. **ποιμένα**: "Master." — 98. **ἐπακτὸν ἀλλότριον**: One thinks of "this Eliezer of Damascus."—99. **θνάσκοντι στυγερώτατος**: Out of the almost epic fulness of this passage it has falsely, if not foolishly, been gathered that Agesidamos had become old while waiting for Pindar's song. In one sense, yes! *οἱ δὲ ποθεῦντες ἐν ἥματι γηράσκουσιν*. The late song is as welcome as a child of one's old age. Nothing more hateful than to die and leave no heir of one's body. Nothing more hateful than to die and leave no memorial of one's hard-earned glory. As the child keeps up the name, so the lyre keeps up the fame. We have no right to assume that Agesidamos was on the brink of the grave. The poet simply declares that he is secure from any such disaster as oblivion.

Ἀντ. ϵ′.—103. **κενεὰ πνεύσαις**: "Having spent his strength and breath in vain." Cf. N. 3, 41: *ἄλλοτ' ἄλλο πνέων*, and P. 2, 61: *παλαιμονεῖ κενεά*.—**μόχθῳ**: Semi-personification. "Procures for Toil naught but a little pleasure," the fleeting glory of the unsung victory. — 105. **εὐρύ**: Predicative. The fame is spread "abroad" by the fostering Muses.

Ἐπ. ϵ′. — 107. **ἐγὼ δέ**: In contradistinction to the Muses.—**συνεφαπτόμενος**: "Lending a helping hand." — 108. **ἀμφέπεσον**: "Embraced," "took to my heart." What was promise is performance.—109. **καταβρέχων**: Cf. I. 5, 21: *ῥαινέμεν εὐλογίαις*, P. 8, 57: *Ἀλκμᾶνα στεφάνοισι βάλλω, ῥαίνω δὲ καὶ ὕμνῳ*. Above *ἀναπάσσει* suggests roses.—**ἐρατόν**: The son of Archestratos is not old enough to have lost his bloom.—110. **εἶδον**: Here no figure. The poet promised when he saw him, and then forgot.—**χερὸς | ἀλκᾷ**: Cf. v. 62: *χείρεσσι*. — 114. **κεκραμένον** = *μεμιγμένον*. See note on O. 1, 22. "Endued."—115. **ἀναιδέα . . . μόρον**: Theogn. 201: *θάνατος ἀναιδής*. Death is a true *λᾶας ἀναιδής*, "unabashed," "regardless," "ruthless."—**σὺν Κυπρογενεῖ**: With the favor of Aphrodite.

OLYMPIA XI. (X.).

For the occasion of this ode see the Introduction to the preceding one, where Böckh's view has been followed. Leop. Schmidt calls it a promissory note, while the old arrangers imagined it to be interest on deferred payment. This is the first Olympian victory celebrated by Pindar, and Schmidt thinks that P. shows great satisfaction at receiving the commission. This may be true, but Schmidt does not succeed in explaining why P. should have postponed the execution so long.

The thought of the poem is, "Song, God-given, is the true complement of God-given victory." There is a time for all things; time for winds, for showers. The time of all for song is when success is achieved by help of toil; then 'tis a beginning of fame hereafter, a sworn warranty of great achievements. High above envy is dedicated this praise for Olympian victors. This glory my tongue would fain feed full, but 'tis God alone can give a heart of wisdom. This glory I can sing as an adornment over and above thy olive wreath and foster the name of the Lokrian stock. There revel, ye Muses, for I will be bound that it is an hospitable race, acquainted with beauty, wise to the highest point, and warlike. Nor fox nor lion changes nature.

The rhythms are Dorian (dactylo-epitrite). Leop. Schmidt remarks on the inferior impressiveness and majesty of the rhythms as compared with other poems. However that may be, the proportion of dactyls is unusually small, though about the same as in O. 12, which belongs to the period of full maturity. Böckh says: *ad Lydiam declinat harmoniam.*

The strophe sets forth the importance of the song, the antistrophe the divine calling of the poet, the epode the noble stock of the victor. Thus this brief poem contains all the elements of the *ἐπινίκιον* except the myth. To this effect, Mezger.

Στρ.—1. Ἔστιν ἀνθρώποις, κτέ.: Pindaric approach by parallels, of which the type is given O. 1 (init.). See also O. 3, 42, and comp. N. 3, 6: διψῇ δὲ πρᾶγος ἄλλο μὲν ἄλλου, | ἀθλονικία δὲ μάλιστ' ἀοιδὰν φιλεῖ.—ἀνέμων: The wind is not necessarily suggested by the voyage of Agesidamos, but wind suggests rain. In Greece navigation and agriculture go hand in hand. Hesiod puts agriculture first.—3. παίδων: A common personification; hence less felt, though not wholly effaced. See note on O. 8, 1; N. 4, 3; 9, 52.—4. πράσσει: So with Christ for πράσσοι. Schol., Hartung, Bergk have πράσσῃ, but P. prefers the pres. indic. in the generic condition. The opt. protasis with universal present in the apodosis occurs P. 1, 81. 82; 8, 13. 14; I. 2, 33. 34, but the circumstances are somewhat different.—6. τέλλεται: Cited as an example of the *schema Pindaricum* (agreement of a plural subject with a singular verb), of which there are very few examples in P. Here we read, with A, ἀρχά, and the example disappears. This syntactical figure gives no trouble when plural nouns are mixed with singulars or neuters, as P. 10, 41: νόσοι δ' οὔτε γῆρας οὐλόμενον κέκραται: nor much when the verb precedes, for the singular is the general and the plural the particular. Comp. fr. IV. 3, 16. In P. 10, 71 there is a various reading, κεῖνται for κεῖται, in P. 4, 246, τέλεσαν for τέλεσεν. In Plat. Gorg. 500 D, for εἰ ἔστι B has εἰ ἐστιν, which points to ἐστόν (Hirschig). In Aischyl. Pers. 49 στεῦται rests on a correction of M; the other MSS. have στεῦνται.—πιστὸν ὅρκιον: "A certain pledge for mighty deeds of emprise." Cf. N. 9, 16: ὅρκιον . . . πιστόν. These songs are to be the beginning of future renown and a witness to great achievements. They are called a pledge because they bind themselves to prove what has been done. On shifting gen. (λόγων) and dat. (ἀρεταῖς), see O. 6, 5.

Ἀντ.—7. ἀφθόνητος: The gloss πολυφθόνητος shows that the word was a puzzle here. "Beyond the reach of envy," Böckh after the Schol., who says that images may be taken down, but the hymn cannot be destroyed.—8. ἄγκειται: The best MSS. have ἔγκειται, but ἄγκειται is established by the Schol. and the sense. The song is an ἀνάθημα, O. 13, 36; I. 4 (8), 17.—τὰ μέν: Schol.: ταῦτα τὰ κατορθώματα καὶ τὰ ἐγκώμια τῶν ἐν Ὀλυμπίᾳ νενικηκότων. As often, μέν and δέ attack different members of the antithesis with chiastic effect. P. 1, 21.—ἀμετέρα: Plural of the chorus.—9. ποιμαίνειν: "Tend," "cherish," "make our care." Comp. also

the use of *βουκολεῖν*. The figure is not to be pressed.—10. **ἐκ θεοῦ δ(έ)**: P. modestly acknowledges his dependence on God. Comp. P. 1, 45: *ἐκ θεῶν γὰρ μαχαναὶ πᾶσαι βροτέαις ἀρεταῖς*.—**ἀνήρ**: O. 1, 66.—**ὁμοίως**: So von Leutsch, who has expiscated it out of the *ἴσως καὶ αὐτῷ τῷ τρόπῳ* (*τῷ αὐτῷ τρ.*) and *ὁμοίως ὥσπερ καὶ σὺ νενίκηκας* of the old Scholiasts. "We are fain to sing thy praise, but our success depends on God, as well as thine." The old MSS. have *ὁμῶς ὤν*, the interpolated *ἐσαεί* after *διαπαντός* of the Schol. Mommsen reads: *πραπίδεσσιν· ὅμως ὢν ἴσθι, κτέ.*

Ἐπ.—13. **ἐπὶ στεφάνῳ**: "Over and above," "topping." So O. 3, 6: *χαίταισι . . . ζευχθέντες ἔπι στέφανοι*. Mommsen retains *ἀμφί* of the Ambros.—**χρυσέας ἐλαίας**: *χρ.* figurative. O. 8, 1: *χρυσοστεφάνων ἀέθλων*, N. 1, 17: *φύλλοις ἐλαιᾶν χρυσέοις*, P. 10, 40: *δάφνᾳ χρυσέᾳ*.—15. **ἀλέγων**: "Caring for;" hence "praising," *ὑμνῶν* (Schol.).—17. **ὔμμιν**: So Bergk and De Jongh after the Scholiasts, the MSS. *μή μιν*. The subject of *ἀφίξεσθαι* is "We," "I and the Muses." Comp. Od. 12, 212: *ἐκφύγομεν καί που τῶνδε μνήσεσθαι οἰω* (sc. *ἡμᾶς*). *νιν*, in anticipation of *στρατόν*, would be forced (in spite of O. 7, 60); with reference to the return of Agesidamos to his home, unnatural.—18. **μηδ(έ)**: For the one neg., comp. P. 10, 41: *νόσοι δ' οὔτε γῆρας*. So. Phil. 771: *ἑκόντα μήτ' ἄκοντα*, Eur. Hec. 373: *λέγουσα μηδὲ δρῶσα*. The neg. *μή*, as after a verb of swearing (O. 2, 93).—**ἀπείρατον καλῶν, κτέ.**: The Epizephyrian Lokrians well deserved this praise. For their poets—Xenokritos, Erasippos, Theano—see the classical dictionaries. The *Λοκρικὰ ᾄσματα* reflected the passionate and erotic character of the people. The poems of Nossis, preserved in the Anthologia Palatina, are well worth study.—19. **αἰχματάν**: Especially noted is their victory over the Krotoniates on the banks of the Sagra. Cf. O. 10 (11), 17.—**τὸ γὰρ | ἐμφυὲς . . . ϝῆθος**: The equable dactylo-epitrite rhythm allows this separation of article and substantive (Stein). Cf. O. 7, 13 (?); 12, 5; P. 12, 20.—20. **ἀλώπηξ**: This need not refer to *ἀκρόσοφον*. Perhaps only the lion-part holds. Still comp. I. 3 (4), 65.—21. **διαλλάξαιντο**: "May change." This is a survival of an abandoned use of the opt., according to which the wish generated the thought. In prose *ἄν* is necessary, and Hartung writes here: *διαλλάξαιντ' ἂν ἦθος*, which is forbidden by the digamma. However, the examples commonly cited for this opt., N. 5, 20; P. 11, 50, cannot be considered stringent. O. 3, 45, the opt. is imperative. But see P. 10, 29.

OLYMPIA XII.

Ergoteles of Himera, an exile from Knosos in Crete, won the δόλιχος, Ol. 77 (472 B.C.). The δόλιχος is variously estimated at seven, twelve, twenty, twenty-four stades, most accepting the last. Crete was famous for its runners (Xen. An. 4, 8, 27: δόλιχον δὲ Κρῆτες πλείους ἢ ἑξήκοντα ἔθεον), though the Cretans seldom took part in the Greek national games. After the victories mentioned in this ode (v. 15), Ergoteles won another Olympian (Ol. 78), and two Nemean contests (Paus. 6, 4, 11). The poem itself tells us that he had been driven from Crete by political faction, and as Sicily was the land of promise to the eastern Greeks, and especially those of Dorian stock, we may dispense with a closer investigation. From the Scholiast we learn that he arrived at Himera when the quarrel between Gelon and Hieron was at its height. Himera was hardly more quiet than his old home, but he succeeded in acquiring citizenship and the jealously guarded right of holding real estate.

The twelfth Olympian is a short occasional poem. It has no room for a myth, unless we consider the simile of the home-fighting cock an equivalent (v. 14). The simple thought is the domination of Tyché. At the beck of Tyché ships are piloted on the deep, stormy wars and councils guided on land. Men's hopes are ships that roll through seas of idle plans, now high, now low. The future no god hath pledged, no man hath seen. The hoped-for pleasure is reversed, and from the battle with a sea of trouble men pass in a moment's space to joy profound (vv. 1–12).

So Philanor's son, like some home-fighting cock, would have had only homely fame, and the garland for the swiftness of his feet had shed its leaves unheralded, had no hostile faction bereft him of his Knosian fatherland. Now he hath gained a wreath at Olympia, two at Pytho, two on the Isthmus. Now he magnifies

the city of the Nymphs' hot baths. Now he dwells amid broad acres of his own (vv. 13–19).

The sea plays an important part in this ode, as might be expected for many reasons—the distance that separates Ergoteles from Olympia, the distance that separates his old home and his new. There is something symbolic of the vicissitudes of Fortune in the numerous antitheses. The poem rocks like a ship. The deep, the land—wars, councils—up, down—no pledge from God, no foresight of man—pleasure reversed, pain redeemed.

Himera and Ergoteles are paralleled. The city and the victor mirror each other. The fortune of Himera is the fortune of Ergoteles.

The rhythms are dactylo-epitrite. Böckh calls the mood a mixture of Dorian and Lydian. The parts of the triad are clear-cut. The first deals with the domination of Tyché, the second reinforces the theme of the uncertainty of human plans, the third makes a practical and comforting application of these reflections to the case of Ergoteles.

Στρ. — 1. **Ζηνὸς Ἐλευθερίου**: *Ζεὺς Ἐλευθέριος* was honored in other Greek states, but esp. in Himera, on account of the great victory gained over the Carthaginians, and the new deliverance from the rule of Thrasydaios. See Introd. to O. 2.—2. **εὐρυσθενέ(α)**: Proleptic. Not used elsewhere in P. of a city.—**ἀμφιπόλει**: "Keep thy sentry-round about."—**Σώτειρα Τύχα**: Tyché, acc. to the Homeric Hymn in Cerer. 420 is a Nereid; acc. to Hesiod (Theog. 360), a daughter of Okeanos. Notice the sea atmosphere. Only acc. to Pindar himself (Paus. 7, 26, 8), T. is one of the Μοῖραι.—3. **τίν**: "At thy beck." The dat. of interest is by implication the dat. of agency. Comp. P. 1, 73: *ἀρχῷ δαμασθέντες*.—**θοαί**: *θοός* is used of actual speed, *ὠκύς* of inherent. "*θοὴ ναῦς, velox navis*, a thing of life; *ὠκεῖα ναῦς, celeris navis*, an expeditious conveyance." Jebb, on Soph. Ai. 710. Ships refer to war and peace, then follows war (*πόλεμοι*), then peace (*ἀγοραί*). So the balance is prettily held.—4. **πόλεμοι**: Seas of blood, through which Himera had passed.—5. **κἀγοραὶ . . . βουλαφόροι**: In public councils it was a formula to commence *ἀγαθῇ τύχῃ* (Paley). —**αἵ γε μὲν ἀνδρῶν . . . ἐλπίδες**: Article and substantive are rhythmically near, though syntactically far removed. Cf. O. 11 (10), 19. — **μὲν . . . δ(έ)**: O. 11 (10), 8. — 6. **πόλλ' ἄνω . . . τὰ δ(έ)**: Adverbial, as N. 9, 43. The lying world is ploughed by hopes as waves by ships.—**μεταμώνια** = *μετέωρα καὶ αἰρόμενα* (Schol.). The

waves of falsehood dash high and then fall back.—**κυλίνδοντ(αι)**: Not *κυλίνδοντι* = *κυλίνδουσι*.

'Αντ.—7. **σύμβολον**: "Token," "pledge." The figure is not wholly dropped. We are now voyaging on a merchantman.—9. **φραδαί** = *γνώσεις*. The plural in sympathy with *τῶν μελλόντων* (= *περὶ τῶν μ.*). See O. 9, 21.—10. **ἔπεσεν**: Empiric aorist. The metaphor is from dice: *ἀεὶ γὰρ εὖ πίπτουσιν οἱ Διὸς κύβοι*.—11. **ἔμπαλιν μὲν τέρψιος**: Instead of the mechanical *τοῖς μέν*. See v. 5. Comp. O. 10 (11), 95: *νεότατος τὸ πάλιν*, P. 12, 32: *ἔμπαλιν γνώμας* = *παρὰ γνώμαν*.—12. **ξάλαις**: Recurrence to the nautical figure.—**βαθύ**: Cf. O. 7, 53: *κλέος βαθύ*, O. 13, 62: *βαθὺν κλᾶρον*. Familiar is *βαθύπλουτος*. Still the adj. belongs to the sea sphere, proverbially rich. Cf. O. 2, 29.—**πήματος**: Gen. of price, "won joy for anguish."—**πεδάμειψαν** = *μετήμειψαν*. *πεδά*, Aeol. and Old Dor. = *μετά*. Etymological connection is denied.

'Επ.—14. **ἐνδομάχας ἅτ' ἀλέκτωρ**: A breviloquence (= *ἅτ' ἐνδομάχου ἀλέκτορος τιμά*) hardly noticeable in English. Villemain tells of a translator who agonized over the unpoetical *coq*, but be it remembered that the *Περσικὸς ὄρνις* was really more poetical to the Greek than it can be made to us. Aischylos does not shun the comparison (Eum. 861). Cock-fights were popular in Greece. Pindar knew the cocks of Tanagra as well as he knew the poetess of Tanagra, and Himera not only got up cock-fights in honor of Athena (Paus. 6, 26, 2), but stamped the effigy of a cock on her coin—an allusion to the cult of Asklepios.—15. **ἀκλεής**: Proleptic.—**κατεφυλλορόησε**: The *τιμά* thus becomes a flower. It has been noticed that P. draws few of his figures from the world of plants.—16. **στάσις ἀντιάνειρα**: A *λέξις δριμεῖα* according to Eustathios.—**Κνωσίας**: It has been inferred from this that the Knosians of that time did not take part in the Olympic games. Notice the sigmatism of the line.—17. **στεφανωσάμενος**: O. 7, 81.—18. **δὶς ἑκ**: Mommsen writes *διέκ*, as the Scholiasts know nothing of a second Pythian victory; but see Paus. 6, 4, 11.—19. **ϝερμὰ . . . λουτρά**: The glory of Himera, still there and called Termini.—**βαστάζεις** = *ὑψοῖς*. The figure is not fully felt, else it would be absurd. It is nothing more than *ἐπαείρειν*, O. 9, 22. Comp. I. 3 (4), 8: *χρὴ δὲ κωμάζοντ' ἀγαναῖς χαρίτεσσιν βαστάσαι*.—**παρ' οἰκείαις ἀρούραις**: On *παρά* with dat., see O. 1, 20, and comp. further Od. 18, 383: *οὕνεκα πὰρ παύροισι καὶ οὐκ ἀγαθοῖσιν ὁμιλεῖς*. Characteristic is the stress laid on *ἔγκτησις*.

OLYMPIA XIII.

The thirteenth Olympian commemorates the victory of Xenophon of Corinth in both stadion and pentathlon, Ol. 79 (464 B.C.). Xenophon's father, before him, had won a foot-race at Olympia, Ol. 69 (504 B.C.); hence *τρισολυμπιονίκαν οἶκον* (v. 1). Indeed, the whole house of the Oligaithidai, to which Xenophon belonged, was illustrious almost beyond compare in Greece for their successes at the different games. The wealth of the family is shown by Xenophon's vow to consecrate a hundred *ἑταῖραι* as *ἱερόδουλοι* to Aphrodite, which liberality Pindar's Muse, "with her silvered countenance," did not fail to glorify. See fr. IX. 1.

The splendor and wealth of Corinth were proverbial, and as the seventh Olympian glitters with the light of the sun, so the thirteenth reflects the riches of *ἁ ὀλβία Κόρινθος* (v. 4). The first impression of the poem is that of a semi-Oriental bazaar. It seems to be profuse in the admired disorder of its wares. But there is, after all, a certain Greek symmetry. Victor and victor's city mirror each other as elsewhere (O. 12), and the hero of Corinth, Bellerophon, sums up the highest of both. For wealth and success, without wisdom, without courage, are vulgar. The sister spirits of Law, of Justice, of Peace, daughters of Right, are the guardians of Corinth's wealth (v. 7). The achievements of the games abroad are balanced by inventions at home (v. 17). The dithyramb first rose upon the air in Corinth. The bit that rules the horse was first planned in Corinth. The temple's summit first received the adornment of the king of birds in Corinth. Here are three great inventions matching Eunomia, Dika, and Eirena—matching the three Olympian victories of the Oligaithidai. The Muse with the sweet breath and Ares with his embattled hosts of youthful warriors are both at home in Corinth (v. 23).

If Corinth abounds in wealth, in art—if Corinth claims the

honor of invention, her sons prosper, too. Keep, O Zeus, the people unharmed, fill the sails of Xenophon with a favoring breeze. *ἅπαν δ' εὐρόντος ἔργον* (v. 17) is true of him. He gained the pentathlon and the stadion in one day, which mortal man never attained before (v. 31). Then comes a long list of the victories of Xenophon and his house, until the poet finds himself in feud with many concerning the number of these honors, and swears that he cannot count the sands of the sea (v. 46). The time has come to put a bound, and so he returns to Corinth and tells the story of Bellerophon (vv. 63–91), forerunner of Xenophon —Bellerophon who mounted the height of heaven on a winged steed, so that it might have been said of him as of Xenophon: *ἀντεβόλησεν | τῶν ἀνὴρ θνατὸς οὔπω τις πρότερον* (v. 31).

The myth concluded, the poet again tries to sum up the achievements of the Oligaithidai in a few words, but the line stretches beyond his sight, *μάσσον' ἢ ὡς ἰδέμεν* (v. 113). Swim out of this sea of glory with nimble feet. In highest fortune, as in trembling suspense (O. 8), there is but one resource, and that is prayer. Zeus, Perfecter, give reverence with enjoyment (v. 115).

So the spirit of control regulates both the end and the beginning of the ode. The dominant thought is *ἕπεται δ' ἐν ἑκάστῳ | μέτρον* (v. 47).

The measures are logaoedic.

The distribution of the five triads is not the common one. The first triad is devoted to Corinth, the second to Xenophon, the third and fourth to Bellerophon and his ancestors, the fifth to the Oligaithidai. Mezger calls attention to the fact that the subjects fall strictly within each triad. P. was evidently deep-laden with his commission, which must have come from the whole house, whose praises he distributes as best he may. The later successes, Xenophon's and his father's, are put first; the earlier, those of the Oligaithidai generally, are put last.

Στρ. α'.—1. **Τρισολυμπιονίκαν**: Notice the pomp of the beginning. So also O. 10 (11), 1: *τὸν Ὀλυμπιονίκαν ἀνάγνωτέ μοι.* Comp. O. 2, 1: *ἀναξιφόρμιγγες ὕμνοι*, another grand opening. The opulent word suits the opulent (*ὀλβία*) Corinth. Xenophon was victorious twice (v. 30), his father once (v. 35). —2. **ἀστοῖς**: Cf. P. 3, 70: *βασιλεὺς | πραὺς ἀστοῖς, οὐ φθονέων ἀγαθοῖς, ξείνοις δὲ θαύμαστος πατήρ. ἀ.* is more common than *πολίτης* in P., because *ἀ.* is less technical and has to do

with the natural rather than the political position. The difference is briefly expressed in [Dem.] 59, 107: *ἣν οὔτε οἱ πρόγονοι ἀστὴν κατέλιπον οὔθ' ὁ δῆμος πολῖτιν ἐποιήσατο.* It would not be safe to make *ἀστοῖς* "the humbler citizens" here, although it would include them.—3. **θεράποντα**: A word involving kindly service. See P. 4, 287.—**γνώσομαι**: Disputed. The Schol. *εἰς γνῶσιν ἄξω*, "I will make known," for which *γνῶναι* (O. 6, 89) is cited, but in vain. "I will learn to know Corinth," means "I will visit Corinth." So De Jongh. This is the language of one who had never seen Corinth and is to make the acquaintance of the city on this happy errand of praise. Of course this is figurative, as is *κατέβαν* (O. 7, 13).—4. **ὀλβίαν**: Noted from Homer on, Il. 2, 570: *ἀφνειόν τε Κόρινθον.*—5. **πρόθυρον**: As one comes from Olympia, Corinth is the entrance of the Isthmus. Bakchyl. says of Corinth: *Πέλοπος λιπαρᾶς νάσου θεόδματοι θύραι.*—**Ποτειδᾶνος**: Comp. N. 6, 46: *Ποσειδάνιον τέμενος* (of the Isthmian games). The form Ποτ. is set down by Fennell as Corinthian.—**ἀγλαόκουρον**: Refers only to men, and not to the *πολύξεναι νεάνιδες, ἀμφίπολοι | Πειθοῦς ἐν ἀφνειῷ Κορίνθῳ* of the famous skolion.—6. **Εὐνομία . . . Δίκα . . . Εἰρήνα**: The same genealogy is given in Hesiod, Theog. 901: *δεύτερον ἠγάγετο* (sc. Ζεὺς) *λιπαρὴν Θέμιν, ἣ τέκεν Ὥρας, | Εὐνομίην τε Δίκην τε καὶ Εἰρήνην τεθαλυῖαν.* The seasons are distributed thus: Eunomia is preparation (seed-time); Dika, decision (harvest); Eirena, enjoyment (festival). The Horai preside over everything that needs timing (O. 4, 1); they are the regulators of wealth, and prevent the growth of *ὕβρις*, which owes its origin to the wedlock of baseness and prosperity. On the chryselephantine statues of Themis (standing) and the Horai (sitting) at Olympia, see Paus. 5, 17, 1.—**κασιγνήτα**: Sing., not dual, as is shown by the apposition; see O. 6, 46.—7. **ὁμότροφος**: With v. l. **ὁμότροπος**, "of like character." This seems to require the MS. **ἀσφαλής** above. Much tamer than the reading given here.—**ταμίαι ἀνδράσι**: Pron. *ταμιαγανδράσι.* Mommsen writes *τάμιαι* for the fem. (O. 14, 8).—8. **χρύσεαι**: See O. 11 (10), 13.

Ἀντ. α'.—9. **ἐθέλοντι**: Of a fixed purpose, P. 1, 62; O. 11 (10), 9, and so of a wont.—10. **Ὕβριν, Κόρου ματέρα**: Full personification to match the other. Theognis reverses the genealogy, v. 153: *τίκτει τοι κόρος ὕβριν ὅταν κακῷ ὄλβος ἕπηται,* but that makes little difference, as, according to Greek custom, grandmother and granddaughter often bore the same name. It is a

mere matter of Ὕβρις—Κόρος—Ὕβρις.—12. **εὐθεῖα**: "Straightforward." *εὐ.* with *τόλμα*, not acc. pl., as Mommsen says, with *λέγειν*. *τόλμα* is semi-personification, and the figure is not unlike that of O. 9, 88, where *τόλμα* is one of the two attendants P. desires to have on his progress. I have hosts of fair things to tell, and I must go straight to my errand. Such is my nature. The poet apologizes for plunging into the thick of his praises.—**μοι**: Ethic dative.—13. **ἄμαχον . . . ἦθος**: Cf. O. 11 (10), 21.—14. **ὔμμιν δέ**: I am the singer, you and yours the recipients of the favors of the Horai.—**Ἀλάτα**: Aletes was a Herakleid king of Corinth.—**πολλὰ μέν, . . . πολλὰ δ(έ)**: Both are adverbial = *πολλάκις*. Symmetry keeps the second *πολλά* from going with *σοφίσματα* (v. 17).—15. **ὑπερελθόντων**: The gen. absol. without a subject is denied for Homer. In P. the construction is to be watched. Undoubted, however, seem to be P. 8, 43: *ὦδ' εἶπε μαρναμένων*, and P. 4, 232 (= N. 10, 89): *ὣς ἄρ' αὐδάσαντος*. Here the shift from the dat. to the gen. is easy, easier than making *ὑπερελθόντων* depend on *ἀγλαΐαν*.—**ἱεροῖς ἐν ἀέθλοις**: O. 8, 64: *ἐξ ἱερῶν ἀέθλων*.

Ἐπ. *α'*.—17. **ἀρχαῖα**: "From the beginning."—**ἅπαν δ' εὑρόντος ἔργον**: This has a proverbial ring. "All the work belongs to the inventor" (i. e. the credit for it all). Often quoted. Best commented by an epigram on Thespis: *μυρίος αἰὼν πολλὰ προσευρήσει χἄτερα· τ ἀ μ ὰ δ' ἐ μ ά* (Schneidewin).—18. **ταὶ Διωνύσου . . . χάριτες**: Explained by the Schol. as *αἱ ἑορταὶ αἱ τὸ ἐπαγωγὸν ἔχουσαι*.—19. **βοηλάτᾳ**: Refers to the prize of the victor in the dithyramb. Some think of the symbolical identification of Dionysos with the bull. See Hdt. 1, 23, for the history of the dithyramb, first performed in Corinth by Arion of Methymna during the reign of Periander. The Bacchic joyance is the main thing, and we must not hold P. to a strict account when he attributes the origin of the dithyramb, as he does elsewhere, acc. to the Schol., now to Naxos and now to Thebes.—20. **τίς γάρ**: P. 4, 70: *τίς γὰρ ἀρχὰ, κτέ.*—**ἱππείοις ἐν ἔντεσσιν μέτρα**: *μ.* here is "check," and so "bit," as the Schol. explains: *τὰ ἵππεια μέτρα τοῦ χαλινοῦ*. The myth turns on the praise of Ἀθηνᾶ Χαλινῖτις, who had a temple in Corinth, Paus. 2, 4, 5. The selection of the word points to a more perfect control gained by the Corinthian bit, not the out-and-out invention of it.—21. **ναοῖσιν . . . δίδυμον**: The words would seem to mean naturally that two eagles were

placed as *ἀκρωτήρια*, or "finials," on the temples, one on either gable. The pediment was called *ἀετός*, *ἀέτωμα*, and the Scholiast supposes that the name was due to the eagle here mentioned. Another explanation is that the Corinthians filled the pediments, naked before, with the figure of an eagle, which subsequently gave way to groups of statuary. The name *ἀετός* for the gable-field is commonly referred to the resemblance of the pediment to an eagle with extended wings. Bekker, Anecd. p. 348, 3: *ἀετοῦ μιμεῖται σχῆμα ἀποτετακότος τὰ πτερά.* See Aristoph. Av. 1110, and the passages there collected by Blaydes.—22. **ἐν δέ**: With **ἀνθεῖ**, "And there."—**Μοῖσ' ἀδύπνοος**: We have no right to refer this with Dissen to the older poets and musicians of Corinth exclusively.—23. **Ἄρης**: The Corinthian helmet (Hdt. 4, 180), the Corinthian trireme (Thuk. 1, 13), are well known, and the story of Periander, the history of Corinth in the Persian war, may be read in Herodotos.

Στρ. β'.—24. **ὕπατ(ε)**: With **Ὀλυμπίας** (Fennell). Comp. Aisch. Ag. 509: *ὕπατός τε χώρας Ζεύς.*— 25. **ἀφθόνητος**: Active, as neg. compounds of verbals in *-τός* often are. Cf. O. 6, 67: *ψευδέων ἄγνωστον.*—26. **ἀφθόνητος γένοιο** = *μὴ νεμεσήσῃς* (Schol.). Hdt. 1, 32: *τὸ θεῖον πᾶν ἐστι φθονερόν.*—28. **εὔθυνε**: Natural metaphor for a nautical Corinthian, O. 7, 95.—**δαίμονος**: The *δαίμων* here is the *δαίμων γενέθλιος* (v. 105). See P. 5, 122: *Διός τοι νόος μέγας κυβερνᾷ | δαίμον' ἀνδρῶν φίλων.*—29. **δέξαι τέ ϝοι**: The dat. is used with *δέξασθαι* because the giver is interested as well as the receiver. When the giver is a god, he is waiting to be gracious. When he is a man, the acceptance of the present is an honor. See the Pindaric passages P. 4, 23; P. 8, 5; 12, 5; I. 5 (6), 3. Cf. Il. 2, 186: *δέξατό οἱ σκῆπτρον.*—**ἐγκώμιον τεθμόν**: Cf. O. 7, 88: *τεθμὸν Ὀλυμπιονίκαν.*—**ἄγει**: The processional notion of the *κῶμος* comes out. This *τεθμός* is also a *πολύφιλος ἑπέτας* (P. 5, 4).— 30. **πενταέθλῳ**: The memorial verses of Simonides run: *Ἴσθμια καὶ Πυθοῖ Διοφῶν ὁ Φίλωνος ἑνίκα* | (1) *ἅλμα*, (2) *ποδωκείην*, (3) *δίσκον*, (4) *ἄκοντα*, (5) *πάλην.* See a long discussion of the *πένταθλον* in Fennell's ed. of the Nemean and Isthmian odes IX.–XX.—31. **τῶν**: See O. 2, 25. The hyperbaton is easy with the demonstrative relative *τῶν* = *ὧν*.

Ἀντ. β'.—33. **σελίνων**: The Isthmian wreaths were at first made of pine, then of parsley (I. 2, 16; N. 4, 88), then pine was re-

stored. The parsley of the Isthmian games was dry, of the Nemean green. Parsley had a funereal as well as a hymeneal significance.—34. **οὐκ ἀντιξοεῖ**: Lit. "does not go against the grain," *οὐκ ἐναντιοῦται* (Schol.).—35. **Θεσσάλοι(ο)**: Homer does not elide the *ο* in *-οιο* = *ου*. Cf. P. 1, 39; N. 9, 55; I. 1, 16.—36. **αἴγλα ποδῶν**: Cf. O. 12, 15: *τιμὰ ποδῶν*. With *αἴγλα* comp. P. 3, 73: *κῶμόν τ' ἀέθλων Πυθίων αἴγλαν στεφάνοις*.—**ἀνάκειται**: Cf. O. 11 (10), 8. —37. **σταδίου**: Six hundred Olympic feet.—**διαύλου**: The double stadion, round the turning-post and back. — **ἀελίῳ ἀμφ' ἑνί**: "Within the circuit of a single sun." Here *ἀμφί* has the peculiar inside use O. 2, 32, "with only one sun about it."—38. **κρανααῖς ἐν Ἀ.**: See O. 7, 82.—**ἔργα**: "Victories," "crowns of victory."—**ποδαρκὴς | ἁμέρα**: The day sympathizes with the victor. Comp. the Homeric *δούλιον ἦμαρ*.

Ἐπ. β'.—40. **Ἑλλώτια**· Depends on the general notion of gaining. If the exact verb of the previous sentence were to be supplied, we should have *ἑπτά*. Athena Hellotis was honored in Corinth by a torch-race.—**ἀμφιάλοισι Π. τεθμοῖσιν**: The Isthmian games.—41. **μακρότεραι, κτέ.**: "Too long would be the songs that shall keep up with the victories of," etc. Similar self-checks are found P. 4, 247; N. 10, 45; I. 4 (5), 51.—42. **Τερψίᾳ**: Acc. to the Scholia, Terpsias was the brother of Ptoiodoros and so uncle of Thessalos (v. 35), Eritimos was son or grandson of Terpsias. To judge by Pindar, Ptoiodoros was father of Terpsias and Eritimos. The Scholia give two names not in P., but it is hardly worth while to attempt to reconcile the two accounts, or to explain the divergence.—44. **χόρτοις ἐν Λέοντος**: The Nemean games. Cf. N. 6, 47: *βοτάνα . . . Λέοντος*. A dash, rather than a comma, after *Λέοντος* would give the feeling of the passage: "As for all your achievements—I am ready to contend with many." No matter how many come against me, I can always match them, as your victories are like the sands of the sea for multitude.—46. **ποντιᾶν ψάφων ἀριθμόν**: Comp. O. 2, 108: *ψάμμος ἀριθμὸν περιπέφευγεν*.

Στρ. γ'.—47. **ἔπεται**: Used absolutely = *ἐπόμενόν ἐστιν*, "is meet." There is a limit to everything. The poet puts a bit in his own mouth. Comp. v. 20. Enough of the house, now of the state.—48. **νοῆσαι**: Sc. *τὸ μέτρον*. So the Schol.: *τοῦτο δὲ αὐτὸ νοῆσαι τὸ τῆς συμμετρίας εὔκαιρόν τέ ἐστι καὶ ἄριστον*. The central thought of the poem. Cf. Hes. O. et. D. 694: *μέτρα φυλάσσε-*

σθαι· καιρὸς δ' ἐπὶ πᾶσιν ἄριστος.—49. **ἴδιος ἐν κοινῷ σταλείς**: The metaphor is nautical; P. 2, 62; 4, 3; N. 6, 37: *ἴδια ναυστολέοντες ἐπικώμια*. In the fleet of the common joy, P. is an *ἰδιόστολος ναῦς* —one that is independent of the rest; he sails his own course of poetry (Kayser). His mission is to celebrate the victor's family, but he is to learn to know Corinth, he is to praise Corinth, he is to forget for a while the *ἴδιον* in the *κοινόν*.—50. **μῆτίν τε . . . πόλεμόν τ'**: Afterwards distributed into *Σίσυφον μὲν . . . τὰ δέ ποτ' ἐν ἀλκᾷ*. Comp. Pindar's praise of Sparta, fr. XI. 62, 1: *ἔνθα βουλαὶ γερόντων καὶ νεῶν ἀνδρῶν ἀριστεύοισιν αἰχμαί*.—52. **ἀμφὶ Κορίνθῳ**: In prose *περὶ Κορίνθου*.—**Σίσυφον**: Both Sisyphos (the Archwise) and Medeia (the Deviser) were held in higher esteem in Corinth than in most parts of Greece. Σ. depends not so much on *γαρύων* as on the echo of it. See v. 40.—**ὡς θεόν**: The popular and false etymology of **Σίσυφος** derived the name from *σιός = θεός* and *συφός = σοφός*, hence = *θεόσοφος*.—53. **αὐτᾷ**: *ipsi*, not *αὐτᾷ*, *sibi*. There is no compound reflexive in Pindar, as there is none in Homer. The middle and the emphatic pronoun show the unnaturalness of the action from the Greek point of view. The story of Medeia is told P. 4, 218 foll.

Ἀντ. γ'.—55. **τὰ δὲ καί**: Adverbial, comp. O. 9, 102. Two examples of wisdom are followed by a double line of martial deeds. —**ἐν ἀλκᾷ**: "In the fight," closely connected with *πρὸ Δαρδάνου τειχέων*.—57. **ἐπ' ἀμφότερα**: There was Corinthian blood on both sides. The Trojan side, represented by Glaukos, grandson of Bellerophon (see note on v. 67), happened to be the more satisfactory, and hence P. turns that outward, according to his rule, P. 3, 83.—**μαχᾶν τάμνειν τέλος**: "Decide the issue of battles."—58. **τὸν μὲν . . . Ἀτρέος**: The Corinthians were vassals of Agamemnon, Il. 2, 570. Their leaders were not especially distinguished. Euchenor, the son of Polyidos, the Corinthian seer, chose death in battle rather than by disease, and fell by the hand of Paris, Il. 13, 663.—59. **κομίζοντες . . . ἔεργοντες**: Conative.—60. **Γλαῦκον**: Glaukos appears often enough in the ranks of the Trojans—a brave, but flighty fellow, Il. 6, 121 foll. (where he makes himself immortal by exchanging armor with Diomed, v. 236: *χρύσεα χαλκείων ἑκατόμβοι' ἐννεαβοίων*); 7, 3; 12, 102 (summoned by Sarpedon to help him), 309; 14, 426; 16, 472; 17, 140.—61. **Πειράνας**: Peirene, a famous fountain in Akrokorinthos.—**σφετέρου**: See P. 4, 83. —**πατρὸς**: "Ancestor."—62. **βαθύν**: "Rich." Comp. *βαθύπλουτος*.

Ἐπ. γ′. — 64. **Πάγασον**: Homer says nothing of the Pegasos myth. P. follows local legends, which he seems everywhere to have studied carefully. Comp. N. 7, 105, *Διὸς Κόρινθος*, with the commentators.—65. **πρίν γε**: "Until," which the conjunction *πρίν* always means with the indic. O. 9, 61. — **χρυσάμπυκα**: Of the whole headstall. — 66. **ἐξ ὀνείρου δ' αὐτίκα ἦν ὕπαρ**: "Out of a dream there was forthwith reality," the sober certainty of waking fact.—67. **Αἰολίδα**: The genealogy is Aiolos–Sisyphos–Glaukos–Bellerophon–Hippolochos–Glaukos. P. drops, or seems to drop, Hippolochos. See Il. 6, 144.—68. **φίλτρον**: So v. 85: *φάρμακον*. Transl. "charm." — 69. **Δαμαίῳ . . . πατρί**: "Tamer-father," Poseidon, of whom Glaukos is the double.—**νιν**: Anticipates *ταῦρον* (rare). O. 8, 59 is not parallel.—**ἀργάεντα**: Black bulls are generally sacrificed to Poseidon, and the Scholiast is puzzled into explaining *ἀργάεντα* as *εὐθαλῆ καὶ μέγαν*, but in P. 4, 205 red bulls are sacrificed to the same god, and P. was doubtless following local usage.

Στρ. δ′.—71. **κνώσσοντι**: Of sleep at once sweet and deep. The word is used of Penelope's slumber (Od. 4, 809), when she sees the vision of Athena, disguised as her sister, who addresses her: *Εὕδεις, Πηνελόπεια . . .*; just as Athena addresses Bellerophon. —72. **ἀνὰ δ' ἔπαλτ(ο) = ἀνέπαλτο**: Sudden change of subject.—**ὀρθῷ ποδί**: Dat. of manner, though we tr. "to his feet, erect."—75. **Κοιρανίδᾳ**: Polyidos the seer; see note on v. 59.—76. **ἀπὸ κείνου χρήσιος**: "At his bidding," viz. that of Polyidos.

Ἀντ. δ′. — 80. **κελήσατο**: Sc. *Πολύιδος*. — **ὅταν**: Repraesentatio (mood of the original speech), common in repeating laws, oracles, and the like.—81. **καρταίποδ(α)**: A Delphic word for bull (Schol.). Oracles had a vocabulary of their own, which was wide open to parody.—**Γαιαόχῳ**: Comp. O. 1, 25: *μεγασθενὴς γαιάοχος Ποσειδᾶν*. — 83. **κούφαν**: Predicative, "as a light (little) thing" = *ὡς κοῦφόν τι*. — **κτίσιν**: Here = *ἔργον*, just as *κτίσαι* is often = *ποιῆσαι*.—84. **καὶ ὁ καρτερός**: Even the strong Bellerophon had failed, and now was glad to use the mild remedy.—85. **φάρμακον πραΰ**: A variation of *φίλτρον*, v. 68.—**γένυι**: Dissyllabic.

Ἐπ. δ′. — 86. **ἐνόπλια . . . ἔπαιζεν**: "He played the weapon-play." So N. 3, 44: *ἄθυρε μεγάλα ἔργα*.—87. **Ἀμαζονίδων**: Comp. O. 8, 47: *Ἀμαζόνας εὐίππους*, where they are represented as favor-

ites of Apollo.—88. **αἰθέρος ψυχρᾶς**: On the gender comp. O. 1, 7: *ἐρήμας δι' αἰθέρος*. "Chill," on account of the height.—**κόλπων**: "Bosom of the ether," with as much right as the "deep bosom of the ocean." Shakespeare's "bosom of the air," R. and J. ii. 2 (Cookesley).—**ἐρήμων**: So with Hermann for *ἐρήμου*.—90. **Χίμαιραν**: In Homer (Il. 6, 179 foll.) the order is different. The king of Lykia bids him slay the Chimaira first (*ἡ δ' ἄρ' ἔην θείον γένος οὐδ' ἀνθρώπων · | πρόσθε λέων, ὄπιθεν δὲ δράκων, μέσση δὲ χίμαιρα*), then he attacked the Solymoi, and finally slew (*κατέπεφνεν*) the Amazons. Purposeful variation.—**πῦρ πνέουσαν**: Il. 6, 182: *δεινὸν ἀποπνείουσα πυρὸς μένος αἰθομένοιο*.—**Σολύμους**: Not an anticlimax. The name of this mountain-folk of Lykia was enough, according to Homer, Il. 6, 185: *καρτίστην δὴ τήν γε μάχην φάτο δύμεναι ἀνδρῶν*.—91. **διασωπάσομαι**: *σωπ-* for *σιωπ-* (Aeolic).—**ϝοι**: Dependent on the verbal element in *μόρον*.—**μόρον**: He fell from his winged steed when attempting to fly to heaven, and was crippled. Homer says of him simply, Il. 6, 201: *ἦ τοι ὁ κὰπ πεδίον τὸ Ἀλήιον οἶος ἀλᾶτο | ὃν θυμὸν κατέδων, πάτον ἀνθρώπων ἀλεείνων*.—92. **δέκονται**: Not historical present, "are his shelter."

Στρ. ε'.—93. **ἐμὲ δ' εὐθὺν ἀκόντων, κτέ.**: The poet checks himself again. He has darts enough (cf. O. 2, 91: *πολλά μοι ὑπ' ἀγκῶνος βέλη*), but he has a definite aim (O. 2, 98: *ἔπεχε νῦν σκοπῷ τόξον*), and would not speed too many darts beside the mark (P. 1, 44: *ἀγῶνος ἔξω*). The figures grow out of *τοξόταν . . . στρατόν*.—95. **τὰ πολλὰ β.**: "These many," "all these."—**καρτύνειν χεροῖν**: "To speed with all the vigor of my two hands." Notice the dual noun *χεροῖν*, so rare in P. See O. 6, 45. But such duals crop out even in post-classic Greek, where the dual is practically dead.—96. **γάρ**: Accounts for *τὰ πολλὰ βέλεα*. P. was evidently embarrassed by the instructions he had received, and took care to distribute the masses by taking up the victor in the first part and the victor's *φρατρία*, the Oligaithidai, in the third.—97. **ἔβαν**: O. 9, 89: *ἦλθον | τιμάορος*, N. 4, 78: *κᾶρυξ ἑτοῖμος ἔβαν*.—98. **Ἰσθμοῖ**: The poet is often spoken of as being present at the scene of the victory, so that it is not necessary to supply *τά* for what follows. N. 9, 43; P. 1, 79. So Mezger, with whom I read *παύρῳ γ' ἔπει*.—**ἀθρό(α)**: He cannot go into details.—99. **ἔξορκος**: "Under oath." *ἔ.* is a peculiar word (*ἔξορκος ἰδίως*, says the old Schol.), but that is no reason for changing it into an unnatural *ἐξόρκος* ("six-times sworn") with Christ.—**ἐπέσσεται**: "Will add confirmation."—

ἑξηκοντάκι: With *ἀδύγλωσσος*, which involves speaking, "with its sixty-fold sweet messages." They had overcome sixty times, thirty times in each of the two places, unless *ἑξ.* is merely a round number.—100. **ἀδύγλωσσος**: Notice the short *υ* before *γλ.*

'Αντ. *ε'*.—102. **ἤδη πάροιθε**: The only Olympian victories scored were those mentioned in the beginning.—103. **τότ(ε)**: When the time comes.—105. **δαίμων γενέθλιος**: See v. 28.—**ἕρποι**: We should say "have free course." On the opt. see O. 1, 115.—106. **Ἐνναλίῳ**: Supposed to refer to a family cult. A mere guess.—107. **ἀνάσσων**: Looks very much like *ἀνάσσων*, a gloss to *ἄναξ*. Bergk reads 'Αρκάσι (*βάσσαις*). Still we may comp. Homer's *ἀναδέδρομε πέτρη*. This king-altar might look as if it were leaping into the air, on account of its commanding position on Mt. Lykaion, from which almost all the Peloponnesos was visible. See Paus. 8, 38, 5.—108. **Λυκαίου**: Sc. *Διός*.

'Επ. *ε'*.—109. **Πέλλανα**: In Achaia, O. 7, 86.—**Σικυών**: N. 9, 1. —**Μέγαρ(α)**: O. 7, 86. — **Αἰακιδᾶν . . . ἄλσος**: Aigina, O. 7, 86.—110. **Ἐλευσίς**: O. 9, 106. — **λιπαρὰ Μαραθών**: O. 9, 95. — 111. **ταί θ' ὑπ' Αἴτνας**: At Aitna and Syracuse.—112. **Εὔβοια**: The names of the games at the different localities are given as follows: At Argos, Heraia or Hekatombaia; at Thebes, Herakleia and Iolaia; at Pellene, Diia, Hermaia, Theoxenia; at Sikyon, Pythia; at Megara, Diokleia, Pythia, Nemea, and Alkathooia; in Aigina, Aiakeia, Heraia, Delphinia, or Hydrophoria; at Eleusis, Eleusinia, Demetria; at Marathon, Herakleia; at Aitna, Nemea; at Syracuse, Isthmia, as at Corinth; in Euboia, Geraistia (in honor of Poseidon), Amarynthia (in honor of Artemis), Basileia.— 113. **μάσσον' ἢ ὡς ἰδέμεν**: First appearance of this construction. "Stretching beyond the reach of sight."—114. **ἄνα = ἀλλ' ἄγε**: "Up!" The poet addresses himself. — **ἐκνεῦσαι**: Imperative infin. "Swim out" of this sea of victories, which is to P. a sea of troubles, even if they are sweet troubles (O. 1, 19).—115. **Ζεῦ τέλει(ε)**: Comp. P. 1, 67: *Ζεῦ τέλει'*. The special cult is supposed to have been brought from Corinth to her daughter, Syracuse, and thence to Aitna.—**αἰδῶ δίδοι**: Moderation is needed in this flood of prosperity. The poem closes with a wish for singer and for victor, as does O. 1. The poet wishes for himself a happy discharge of his perplexing task (*ἐκνεῦσαι*), for the victor the enjoyment of the fruits of his victory, which can only be assured by *αἰδώς*.

OLYMPIA XIV.

Orchomenos, in Boeotia, was a very ancient city, the home of the famous Minyai (v. 4), where the Charites were worshipped from the earliest times. The poem, as we have it, contains scarcely more than an invocation and exaltation of the Charites, and an announcement of the Olympian victory of the boy Asopichos, who won the single-dash foot-race, Ol. 76 (476 B.C.). This victory Echo is bidden report to the father of Asopichos, who is now in the abode of Persephone. While the poem closes well, the massive structure of the strophe gives the piece the effect of a torso.

The song is supposed to have been sung in a procession (*κοῦφα βιβῶντα*, v. 17) to the temple of the Charites for the dedication of the wreath.

The metres are logaoedic. The mood is said by the poet himself to be Lydian (v. 17). The soft Lydian measure was especially suited to boys' voices (*πρέπει τῇ τῶν παίδων ἡλικίᾳ*, Aristot. Pol., end, p. 1342 *b* 32), and was in favorite use for prayers and plaints, and consequently well adapted to the close of the poem, in which the dead father of the victor is mentioned.

Poets have admired the ode greatly—while editors have complained of its difficulties.

Στρ. α'.—1. **Καφισίων**: On this Kephisos, see Strabo 405. 407. It was a common river-name, and is found in Attika, Salamis, Sikyon, Skyros, Argolis.—**λαχοῖσαι αἵτε**: Bergk writes *ταίτε* for *αἵτε* of the MSS., which Mommsen defends, *-αι* in *λαχοῖσαι* being shortened, as often in dactylic poetry. The Pindaric passages cited by Mommsen (P. 5, 72, and 8, 96) have been emended, the latter with good warrant. Böckh reads *λαχοῖσαν*. On the lot (*λάχος*), comp. O. 7, 58.—**καλλίπωλον**: On account of the pasturage. Comp. the praise of the Attic Kephisos in Sophokles,

O. C. 668: *εὐίππου, ξένε, κτέ.*, and 677: *εὔιππον, εὔπωλον.* — 3. **λιπαρᾶς**: λ. is used of Thebes, P. 2, 3. Elsewhere of Athens, N. 4, 17; I. 2, 20; and in the famous fragment IV. 4: *ὦ ταὶ λιπαραὶ καὶ ἰοστέφανοι καὶ ἀοίδιμοι, | Ἑλλάδος ἔρεισμα, κλειναὶ Ἀθᾶναι, δαιμόνιον πτολίεθρον.*—4. **Ὀρχομενοῦ**: Mommsen has *Ἐρχομενοῦ*, the local form, after Cavedoni. The change is advocated by van Herwerden also.—**Μινυᾶν**: Minyas was the son of Poseidon and Kallirrhoë. His descendants, the Minyans, were the Vikings of Greek legend. — 5. **τά τε τερπνὰ καὶ | τὰ γλυκέ(α)**: *τε . . . καί* is usually employed to couple opposites or complements, as Mommsen notes. If *τὸ τερπνόν* is the transient diversion (Schmidt, Synonym.), and *τὸ γλυκύ* the immanent sweetness, there would be enough difference to justify the combination.—6. **ἄνεται**: So Kayser for *γίνεται.*—**βροτοῖς**: "For," only incidentally "by." The Schol. correctly *γίνεται καὶ συμβαίνει.* — 7. **σοφός**: "Skilled in song." See O. 1, 9. 116.—**ἀγλαός**: Of victory, which is often represented as sheen (comp. O. 13, 5: *ἀγλαόκουρον*, 14: *ἀγλαΐαν*), and Aglaïa is one of the Graces.—8. **ἁγνᾶν**: To avoid the hiatus Kayser reads *σεμνᾶν.* Cf. fr. VI. 1: *σεμνᾶν Χαρίτων μέλημα τερπνόν*, and Eur. Hel. 134: *σεμναὶ Χάριτες.* They are, however, called *ἀγναί* by Sappho and Alkaios.—**Χαρίτων ἅπερ**: See P. 2, 42.—9. **οὐδὲ . . . κοιρανέοισιν χ.**=*οὐδὲ κοιρανέοισιν οὔτε χορὸς οὔτε δαῖτας.* The first neg. omitted. See O. 11 (10), 17. **κ.** = *διακοσμοῦσι* (Schol.), "consent to be the lords" (*κοσμήτορες*). — **ταμίαι**: Mommsen inclines to *τάμιαι*, a theoretical fem. form. Cf. O. 13, 7: *Δίκα καὶ ὁμότροφος Εἰρήνα ταμίαι πλούτου*, and Eur. Med. 1415: *πολλῶν ταμίας Ζεὺς ἐν Ὀλύμπῳ.* Even in prose, Isok. 11, 13: *τῶν ὄμβρων καὶ τῶν αὐχμῶν ὁ Ζεὺς ταμίας ἐστίν.*—10. **θέμεναι . . . θρόνους**: Leop. Schmidt suspects the statement of the Schol. that the thrones of the Muses were placed at the right hand of Apollo in Delphi.—12. **ἀέναον . . . τιμάν**: *ἀ.* is more poetic as a proleptic adj. than as an adverb. *Καφίσια ὕδατα* calls up the image of *ὕδατα ἀενάοντα.* The honor of Zeus is "as a river."

Στρ. β'.—13. **πότνι' Ἀγλαΐα**: Aglaïa was especially the mistress of victory (see v. 7), as Thaleia presided especially over feasts (*κῶμοι*). The three Graces were first fixed by Hesiod, Theog. 909: *Ἀγλαΐην τε καὶ Εὐφροσύνην Θαλίην τ' ἐρατεινήν.*—14. **φιλησίμολπε . . . ἐρασίμολπε**: As one might shift from *φιλεῖν* to *ἐρᾶν*, the weaker to the stronger. Toying with synonyms was not impossible for P.—**θεῶν κρατίστου**: Zeus was the father, Eury-

nome, an Okeanid, the mother, acc. to Hesiod (Theog. 907).—15. **ἐπακοοῖτε νῦν**: So Bergk and Mommsen (for *ἐπάκοοι νῦν* of the MSS.) from a supposed *ἐπηκοέω*, not an attractive formation. Other conjectures are: *ἐπάκοοι ταν̂υν*, Herm., Dissen, but we must have imperative or optative; *ἐπάκοος γενεῦ*, Herm., Böckh, Schneidewin. —17. **κοῦφα βιβῶντα**: So Hom. Il. 13, 158: *κοῦφα ποσὶ προβιβάς*.—**Ἀσώπιχον**: Diminutive from Ἀσωπός. — **Λυδῷ . . . ἐν τρόπῳ**: Mommsen recognizes a kind of *ἐν διὰ δυοῖν*, to which figure P., indeed, comes nearer than does any other Greek poet, but *τρόπῳ* is "the tune," and *μελέταις* is the verse. "With Lydian tune and meditated lays." *ἐν*, of the flute, O. 5, 19; 7, 12; N. 3, 79; of the cithern, P. 2, 69; I. 4 (5), 27.—18. **ἔμολον**: See O. 7, 13: *κατέβαν*.—19. **Μινύεια**: Aeolic accentuation, as in *Κύκνεια*, O. 10 (11), 17. Orchomenos is so called to distinguish it from the Arkadian city of the same name.—20. **σεῦ ϝέκατι**: Thaleia, not because she is *κορυφαία* generally, but because this is the *κῶμος*, of which she has special charge.—21. **ἐλθέ, ϝαχοῖ**: Ahrens writes *ἔλυθ'*, *metri causa*. With the passage comp. O. 8, 81, where Ἀγγελία, a daughter of Hermes, is supposed to discharge the same office. Echo belongs to the Orchomenian sphere, by reason of her passion for Narkissos, son of Kephisos. — 22. **Κλεόδαμον**: Father of Asopichos.—**ὄφρ' ἰδοῖσ(α)**: ϝ lost.—**νἱὸν . . . ὅτι**: Prolepsis for *ὅτι . . . νἱός*. Comp. P. 9, 121.—20. **κόλποις παρ' εὐδόξοις**: So Bergk for *εὐδόξοιο*. On *παρά*, see O. 1, 21.—24. **ἐστεφάνωσε**: The middle (O. 7, 15), though natural, is not necessary. *χαίταν* represents *ἑ αὐτόν*. So P. 10, 40: *κόμας ἀναδήσαντες*.—**πτεροῖσι**: Cf. P. 9, 125: *πολλὰ δὲ πρόσθεν πτερὰ δέξατο Νίκας*. Wreaths are wings, because they bear the champion aloft, *ἐπαείροντι* (O. 9, 20).

PHILOKTETES. (After a gem.)

PYTHIA I.

The victory commemorated in this poem was gained Pyth. 29, i. e. Ol. 76, 3 (474 B.C.). Hieron had himself proclaimed as a citizen of Aitna in order to please the city founded by him, Ol. 76, 1 (476 B.C.), to take the place of Katana. In the same year he had gained a victory over the Etruscans off Cumae, thus crowning the glory of the battle of Himera. The great eruption of Aitna, which began Ol. 75, 2 (479 B.C.), and continued several years, figures largely in this poem, which has been much admired and often imitated, notably by Gray in his "Progress of Poesy."

Pindar's poems are constellations. There are figures as in the heavens, a belt, a plough, a chair, a serpent, a flight of doves, but around them clusters much else. The Phorminx is the name of the constellation called the first Pythian. In the first part of the poem the lyre is the organ of harmony, in the second the organ of praise. In the first part everything is plain. Apollo and the Muses are to the Greek the authors of all harmony, artistic, political, social, spiritual. The lyre, as the instrument of Apollo, is the symbol of the reign of harmony over the wide domain of Zeus. Everything that owes allegiance to Zeus obeys his son Apollo, obeys the quivering of the lyre's strings. So the footstep of the dancer, the voice of the singer. Even the thunderbolt, the weapon of Zeus, is quenched, the bird of Zeus slumbers, the wild son of Zeus, violent Ares, sleeps a deep sleep. This is the art of the son of Leto and the deep-bosomed Muses (vv. 1–12).

All those that Zeus hath claimed as his own are ruled by harmony. Not so those that he loves not. When they hear the sound of the Pierides, they strive to flee along the solid earth and the restless main. So he who now lies in dread Tartaros, enemy of the gods, Typhon, reared in the famed Kilikian cave. His hairy breasts are pinched by the high sea-shores of Kymê

and Sicily, and Aitna's heaven-mounting column pinions him—Aitna, nurse of keen snow, from whose inmost recesses belch purest streams of unapproachable fire, rivers that roll sparkling smoke by day, while purple flame by night bears in its whirl masses of stone down to the surface of the deep, plashing. These jets of fire are upflung by yon monster. Terrible are they—a marvel to behold, a marvel even to hear from those that have beheld. Such a creature is that which lies bound by peak and plain, while his back is goaded by his craggy couch (vv. 13–28).

May we not be of those thou lovest not, may we find favor in thy sight, O Zeus, lord of Aitna's mount—the forehead of this fruitful land, whose namesake neighbor city the famed founder glorified when the herald proclaimed her in the Pythian course by reason of Hieron's noble victory with the chariot. As men who go on shipboard count as the first blessing a favoring wind, an omen of a happy return, so we count from this concurrence that the city will henceforth be renowned for wreaths of victory and chariots, her name be named mid banquet-songs. Lykian and Delian lord, thou that lovest the Kastalian fount of Parnasos, make this purpose good, make the land a land of men (vv. 29–40).

So far Apollo and the Muses dominate—dominate as the interpreters of Zeus. Now Zeus himself comes forward. Apollo is mentioned no more, but the prayer to him, v. 40, is matched by a prayer to the Muse in v. 57.

Zeus, Apollo, the Muses, have now led us up to the praise of Hieron. The achievements of mortals are all due to the gods. Men are bards; are valiant and eloquent through them (v. 41); and so, through them, Hieron has the virtues of his high position, and all the so-called counsels addressed to him are merely indications of what he is, or thinks he is, or tries to be. In praising his hero Pindar picks out first the quality that had recently distinguished him, and this success was won *θεῶν παλάμαις* (v. 48). The future lacks nothing but forgetfulness of toils and pains. Greater prosperity, greater wealth, it cannot give. It can only administer (*οὕτω*, v. 46). When the forgetfulness of the bitter past comes, then the memory of all the glorious achievements of war, with all its proud wealth, will return. May our hero, like Philoktetes of old (v. 50), have a god to be his friend and benefactor. But the song is not for Hieron alone. His son, Deinomenes (v. 57), shares the joy in the victory of his sire; his son is

king of the city Aitna, which Hieron built for him, founding it with god-sent freedom in the laws of Doric stock, after the principles of Doric harmony (v. 65). May this harmony between people and princes abide, and may father pass to son the keynote of concordant peace (v. 79)—peace within and peace from barbaric foes without. Zeus keep the Phoenician and the Tyrrhenian battle-shouts at home, now that they have seen the fell destruction of their ships, the punishment of their insolence, before Kymé—that weight that rests upon Typhon's breast. For what Salamis to Athens, what Plataia to Sparta, that to the sons of Deinomenes is the day of Himera (v. 80).

But brevity is best. Twist the strands tight. Less, then, will be the blame, for surfeit dulleth the edge of expectation. Others' blessings and advantages are a hateful hearing; yet envy is better than pity. Hold, Hieron, to thy high career. Still guide the people with a just helm. Still be thy word forged on the anvil of truth. No sparkle of dross that flieth past is without its weight, coming from thee. Steward of many things thou art. Faithful witnesses there are many for right and wrong. Firm abide in generous temper. Wax not weary in expenditure. Let thy sail belly to the wind. Let no juggling gains lure thee. After mortals liveth fame alone as it revealeth the lives of the departed to speakers and to singers. Kroisos' generous kindliness perisheth not. The cruel soul of Phalaris—brazen-bull-burner—is whelmed by hating bruit; no harps beneath the roof-tree receive him to soft fellowship with warbling boys. Good fortune is first; then good fame. Whoso hath chanced on both and made both his own hath received the highest crown (vv. 81–100).

The mood is Dorian, the rhythms dactylo-epitrite.

Of the five triads, the first two deal with harmony; the third and the fourth have to do with Hieron's work as a founder, his work as a warrior, with the sweet music of a concordant state, the sweet silence from the barbaric cry, have to do with Aitna and Himera. The last triad avoids the weariness of praise by disguising it under sage counsel, with the intimation that Hieron has not only been prosperous, but has gained the fair voices of the world.

Στρ. α'.—1. **Χρυσέα φόρμιγξ**: Cf. Hes. Scut. Herc. 203: *ἱμερόεν κιθάριζε Διὸς καὶ Λητοῦς υἱὸς | χρυσείῃ φόρμιγγι*, N. 5, 24:

φόρμιγγ' Ἀπόλλων ἑπτάγλωσσον χρυσέῳ πλάκτρῳ διώκων. —**ἰοπλοκάμων**: Cf. O. 6, 30: *παῖδα Ῥιόπλοκον*. Our violet is the *ἴον μέλαν* of the Greeks, and "black" is the nearest translation of *ιο-*. — 2. **σύνδικον . . . κτέανον**: "Joint possession." — **βάσις**: The dancer's foot listens and obeys the throb of the cithern.—3. **ἀοιδοί**: The singers of the chorus. — 4. **προοιμίων**: "Preludes." —**ἀμβολὰς τεύχῃς** = *ἀναβολὰς ποιῇ, ἀναβάλλῃ*. Cf. Od. 1, 155: *ἤ τοι ὁ φορμίζων ἀνεβάλλετο καλὸν ἀείδειν*.—**ἐλελιζομένα**: "Quivering." O. 9, 14: *φόρμιγγ' ἐλελίζων*. — 5. **αἰχματὰν κεραυνόν**: *αἰ.* better as a subst. than as an adjective. *κ.* is personified, "spear-wielder Thunderbolt."—6. **ἀενάου πυρός**: So *ἄνθεμα χρυσοῦ* (O. 2, 79).—**ἀνὰ σκάπτῳ Διός**: The eagle on the sceptre of Zeus is a familiar figure. Comp. So. fr. 766: *ὁ σκηπτοβάμων αἰετὸς κύων Διός*.—**ὠκεῖαν**: Of the inherent quality. See note on O. 12, 3. Contrasting epithet to heighten *χαλάξαις*.

Ἀντ. α'.—7. **ἀρχὸς οἰωνῶν**: Cf. O. 13, 21: *οἰωνῶν βασιλέα*. — 8. **ἀγκύλῳ κρατί**: Od. 19, 538: *αἰετὸς ἀγκυλοχείλης*.—**κνώσσων**: This is a deep sleep with fair visions. See O. 13, 71.—9. **ὑγρὸν νῶτον**: The feathers rise and fall like waves on the back of the sleeping bird in response to his breathing.—10. **ῥιπαῖσι**: *ῥ.* often of winds and waves. So P. 4, 195: *κυμάτων ῥιπὰς ἀνέμων τε*.—**κατασχόμενος** = *κατεχόμενος*. There is no aor. feeling. Cf. Od. 11, 334: *κεληθμῷ δ' ἔσχοντο*, and the commentators on Plat. Phaidr. 238 D, 244 E.—**βιατὰς Ἄρης**: To match *αἰχματὰν κεραυνόν* above. —11. **ἰαίνει**: With *θυμόν*, O. 7, 43. "Lets his heart (himself) dissolve in deep repose."—12. **κῆλα**: Comp. O. 1, 112; 2, 91; 9, 5–12; I. 4 (5), 46 for the same metaphor.—**ἀμφί**: With the peculiar poetic use, rather adverbial than prepositional. "With the environment of art," "by virtue of." So P. 8, 34: *ἐμᾷ ἀμφὶ μαχανᾷ*.—**βαθυκόλπων**: Like *βαθύζωνος*, of stately and modest beauty. The deep girdle and the deep folds might be due to amplitude or to dignity, or both. *βαθύκολπος* of Mother Earth, P. 9, 101.

Ἐπ. α'.—13. **πεφίληκε**: Emotional perfect = pres., though on the theory that *φίλος* means "own," *π.* = "hath made his own." —**ἀτύζονται**: On the concord, see O. 2, 92; O. 10 (11), 93. The neuter *ὅσσα* conjures up strange shapes.—**βοάν**: Of music. O. 3, 8; P. 10, 39; N. 5, 38.—14. **γᾶν**: *ἀμαιμάκετον* with *πόντον* throws up as a complementary color *στερεάν*, "solid," with *γᾶν*. For

ἀμαιμάκετον, "furious," "restless," see Il. 6, 179, where it is used of the Chimaira. The sea is the favorite haunt of monsters.—**κατ(ά)**: On κ. with the second member, see O. 9, 94.—15. **αἰνᾷ Ταρτάρῳ**: So *Ἰσθμός* is fem. in P. O. 8, 49; N. 5, 37; I. 1, 32.—16. **Τυφώς**: See Il. 2, 782, where his bed is said to be *εἰν Ἀρίμοις*, which is in Kilikia. Cf. Aisch. P. V. 351: *τὸν γηγενῆ τε Κιλικίων οἰκήτορα . . . ἑκατογκάρανον . . . Τυφῶνα*. In this passage, too long to quote entire, Prometheus prophesies the eruption in language that seems to be a reflex of Pindar's description.—17. **Κιλίκιον . . . ἄντρον**: P. 8, 16: *Τυφὼς Κίλιξ*.—**πολυώνυμον** = *πολυθρύλητον*.—18. **ὑπὲρ Κύμας**: Behind and above—not immediately over. The whole region is volcanic. Ischia, the ancient Pithekussa, where Hieron established a colony, was rudely shaken by an earthquake in 1880, almost destroyed in 1883.—19. **κίων . . . οὐρανία**: Aisch. P. V. 349: *κίον' οὐρανοῦ τε καὶ χθονὸς | ὦμοιν ἐρείδων*.—20. **πάνετες . . . τιθήνα**: *τ.* is adjective enough to take an adverb.—**τιθήνα**: Kithairon is *χιονοτρόφος*, Eur. Phoen. 803.

Στρ. β'.—21. **ἐρεύγονται μὲν . . . ποταμοὶ δ(έ)**: Aisch. P. V. 367: *ἐκραγήσονταί ποτε | ποταμοὶ πυρός*.—**ἀγνόταται**: The commentators see in this epithet Pythagorean reverence of fire. The reverence of fire is Indo-European. For *μὲν . . . δέ*, see O. 11 (10), 8.—22. **παγαί· ποταμοί . . . κρουνούς**: All carefully used. *παγαί*, "well up," *ποταμοί*, "roll," *κρουνοί* are "shot up" in jets.—**ἀμέραισιν . . . ἐν ὄρφναισιν**: Cf. O. 1, 2: *νυκτὶ . . . ἐν ἁμέρᾳ*. — 24. **βαθεῖαν**: Measured from the top of the mountain. "Far below."—**σὺν πατάγῳ**: Effective position.—25. **Ἀφαίστοιο**: This personification was not so vivid to the Greek as it is to us. See note on P. 3, 39.—26. **τέρας . . . θαυμάσιον προσιδέσθαι**: For the inf., comp. I. 3 (4), 68: *ὀνοτὸς μὲν ἰδέσθαι. θαῦμα ἰδέσθαι* is a common Homeric phrase.—**θαῦμα δὲ καὶ παρεόντων ἀκοῦσαι**: *καί* is naturally "even," and goes with *ἀκοῦσαι*. "It is a marvel of marvels to see, a marvel even to hear." This makes *προσιδέσθαι* refer to the *φλόξ*, the *ἀκοῦσαι* to the *σὺν πατάγῳ*. So Schneidewin. *παρεόντων* (for which we have the variant *παριόντων*) is genitive absolute without a subject, "when men are present." P. uses the construction somewhat charily (see note on O. 13, 15), and Cobet's *παρ' ἰδόντων*, "to hear of from those who have seen," would be seductive in prose. P. does not happen to use *παρά* thus.

Ἀντ. β'.—27. **οἷον**: Exclamatory, O. 1, 16.—28. **στρωμνά**: The

bed of the monster is *αἰνὰ Τάρταρος*, v. 15.—29. **εἴη, Ζεῦ, τὶν εἴη**: Asyndeton is common and natural in prayers (see O. 1, 115), and so is the suppression of the dative (*ἡμῖν*). — 30. **μέτωπον**: The mountain rises from the plain as the forehead from the face. The transfer of the designations of parts of the body to objects in nature is so common as not to need illustration. Whatever original personifying power this transfer may have had seems to have faded out in Greek poetry (Hense, Adolf Berger).—**τοῦ . . . ἐπωνυμίαν**: Cf. O. 10 (11), 86: *ἐπωνυμίαν χάριν | νίκας ἀγερώχου.* —32. **Πυθιάδος δ' ἐν δρόμῳ**: Dissen compares O. 1, 94: *τᾶν 'Ολυμπιάδων ἐν δρόμοις*, but there *τᾶν 'O.* depends on *κλέος*.—**ἀνέειπε**: "Proclaimed."—**ὑπέρ**: "By reason of."—**καλλινίκου | ἅρμασι**: P. 11, 46: *ἐν ἅρμασι καλλίνικοι.*

'Επ. β'.—33. **ναυσιφορήτοις**: "Seafaring." P. refers to a belief of the craft. In this case a good beginning makes a good ending.—34. **ἐς πλόον . . . οὖρον**: Connected by the rhythm.—**ἐοικότα**: "Likelihoods" for "likelihood" Cf. O. 1, 52: *ἄπορα*, P. 2, 81: *ἀδύνατα*, P. 4, 247: *μακρά*.—35. **τυχεῖν**: In Thukyd. also the regular construction of *εἰκός* is the aor. inf., never the fut. 1, 81, 6: *εἰκὸς 'Αθηναίους . . . μήτε . . . δουλεῦσαι μήτε καταπλαγῆναι.* So 1, 121, 2; 2, 11, 8; 3, 10, 6, al.—**ὁ δὲ λόγος**: "This (faithful) saying." —36. **ταύταις ἐπὶ ξυντυχίαις**: "With this good fortune to rest on." —**δόξαν**: "Belief."—37. **λοιπόν**: So *λοιπὸν αἰεί*, P. 4, 257.—**νιν = πόλιν**.—38. **σὺν εὐφώνοις θ.**: "'Mid tuneful revels."—39. **Λύκιε**: So Hor. Od. 3, 4, 61: *Delius et Patareus Apollo*, Patara being in Lykia. In solemn invocations the gods are appealed to by names which remind them of their favorite abodes. — **Δάλοι' ἀνάσσων**: The participle here and in **φιλέων** is almost substantive. For the elision of *Δάλοι'*, see O. 13, 35.—40. **ἐθελήσαις**: "Deign." P. uses *βούλομαι* but once (fr. VIII. 1). Attic distinctions do not always apply to the earlier period, but be it noted that *ἐθέλω* or *θέλω* is the higher word; hence regularly *θεοῦ θέλοντος.* —**ταῦτα**: The implied wishes and hopes.—**νόῳ**: Local dative, the range of which is narrower even in poetry than is commonly supposed.—**εὔανδρον**: *τιθέμεν* must be understood with this as well as with *νόῳ*. A slight zeugma, *τ.* being there "put" or "take," and here "make." Herm. reads *εὐανδροῦν.*

Στρ. γ'.—41. **μαχαναί**: Sc. *εἰσι*, "ways and means."—**ἀρεταῖς**: "Achievements."—42. **σοφοί**: Specifically of poets. Cf. O. 1, 9;

P. 1, 12; N. 7, 23. P. is thinking of his class in *σοφοί*, the *βιαταί* and *περίγλωσσοι* being put in another by the force of *τε*.—**περίγλωσσοι**: Supposed to refer to the rhetorical school of Korax, who began his career under Hieron. See O. 2, 96.—**ἔφὔν**: Gnomic aorist. P. identifies *φύσις* with *θεός*. See O. 9, 107. 111. —44. **μὴ . . . βαλεῖν**: *ἔλπομαι* takes *μή* as involving wish; *βαλεῖν* may be fut. (cf. P. 10, 55) or aor. (N. 4, 92). The negative favors the aor. (*μὴ βάλοιμι*). P. 4, 243 the neg. *οὐκέτι* indicates the reading *πράξεσθαι*.—**χαλκοπάρᾳον**: N. 7, 71: *ἀπομνύω μὴ τέρμα προβὰς ἵκονθ' ὥστε χαλκοπάρᾳον ὄρσαι θοὰν γλῶσσαν*. The tongue, which P. handles boldly, is the missile here also. Being a javelin, it is forged, v. 86. See O. 6, 82.—**ὡσείτ(ε)**: The ellipsis (*ὡσεί τις βάλοι*) is hardly felt. Cf. O. 6, 2: *ὡς ὅτε*.—**ἀγῶνος . . . ἔξω**: "Outside of the lists," so as not to count.—**παλάμᾳ**: See P. 3, 57.—45. **ἀμεύσασθ(αι)**: "Surpass." Cf. P. 6, end.—**ἀντίους**: Supposed to refer to Simonides and Bakchylides. It is conjectured that there was to be a contest of poets.—46. **εἰ γὰρ . . . εὐθύνοι**: A wish that runs over into a condition. See O. 1, 108. —**ὁ πᾶς χρόνος**: All time to come, O. 6, 56; N. 1, 69.—**οὕτω**: "As heretofore."—**εὐθύνοι**: Cf. N. 2, 7: *εὐθυπομπὸς αἰών*. The nautical image was still in the poet's eye. Cf. v. 34 and O. 13, 28: *Ξενοφῶντος εὔθυνε δαίμονος οὖρον*. — **καμάτων δ' ἐπίλασιν**: Victory brings serenity (O. 1, 98); breathing space (O. 8, 7); tranquillity (N. 9, 44). Hieron suffered with the stone.—**παράσχοι**: See O. 1, 39.

Ἀντ. γ'.—48. **ἀνίχ'**: "What time." P.'s usage does not militate against the rule, *ἡνίκα* : *ὅτε* :: *καιρός* : *χρόνος*. See O. 7, 35; 9, 33.—**εὑρίσκοντο**: "Gained" in the usu. sense of the middle of this verb. So P. 3, 111. The active "find" can be used in similar connections (so P. 2, 64, and elsewhere), and, in fact, the active, being the general, is often used where the particular middle might be expected. The plural of Hieron and his brothers.—**τιμάν**: *τιμή* is something practical, and does not correspond to "honor" pure and simple. — 49. **δρέπει**: Active, O. 1, 13; P. 1, 49; P. 4, 130; P. 6, 48; fr. XI. 72, Middle, N. 2, 9; fr. IX. 1, 6; fr. IX. 2, 1. The active is colder. — 50. **ἀγέρωχον**: O. 10 (11), 87: *νίκας ἀγερώχου*. *ἀ.* only of persons in Homer, who does not use it in the same sense acc. to the lexicographers. To P. the word must have carried with it the *γέρας* notion denied to it by modern etymologists. The booty gained at Himera was immense.

– *νῦν γε μάν*: A statement that defies contradiction. Cf. v. 63. —**Φιλοκτήταο**: The type of a suffering hero. See the Philoktetes of Sophokles. "At that very time Syracuse contained the famous statue of the limping Philoktetes by Pythagoras of Rhegion, of which Pliny says that those who looked at it seemed to feel the pain (xxxiv. 59). Even if we hesitate to believe that the sculptor intended an allusion to Hieron, we may well suppose that Pindar's comparison was suggested by the work of Pythagoras" (Jebb).—**τὰν . . . δίκαν**: Notice the rare article with *δίκαν*, "wise."—51. **ἐστρατεύθη**: An aor. pass., where the middle would seem more natural. Cf. *ἐπορεύθη*. We can understand the passive of Philoktetes "who was won to the war," not so well of Hieron.—**σὺν δ' ἀνάγκᾳ**: "Under the pressure of necessity." The comitative, personal character of *σύν* makes it a favorite preposition in poetry, keeps it out of model prose.— **φίλον**: Predicate, "fawned him into a friend." Rauchenstein's *μὴ φίλον* is not Pindaric.—52. **καί τις ἐὼν μεγαλάνωρ**: *τις* is referred to the proud citizens of Kymé (Cumae), who were forced to beg help from the tyrant. According to Euripides, Odysseus and Diomed, according to Sophokles, Odysseus and Neoptolemos, were sent for Philoktetes. Odysseus was evidently not a favorite with P. (N. 7, 21; 8, 26), and *μεγαλάνωρ* may be a sneer.—**μεταβάσοντας**: So Kayser for the MS. *μεταλάσοντας* or *μεταλλάσσοντας*. Comp. O. 1, 42: *μεταβᾶσαι*. Böckh gives *μεταμείβοντας* (Hesych., Suid., Zonaras); but while the present is admissible on general grounds (O. 13, 59; P. 4, 106), we should not emend it into a text. *μεταμεύσοντας* would be nearer, but it has even less warrant than Wakefield's *μετανάσσοντας*, a future formed on the aorist of *ναίω* (P. 5, 70: *ἐν Ἄργει ἔνασσεν Ἡρακλέος ἐκγόνους*).

Ἐπ. γ'.—53. **τοξόταν**: The bow of Philoktetes, being the chief thing, could not be left out. We are not to look for any correspondence to this in the history of Hieron.—54. **Πριάμοιο πόλιν . . . πόνους Δαναοῖς**: Chiastic not only in position, but also in sense. For the shifting stress on *Πριάμοιο* and *πόνους*, see O. 6, 5.—55. **ἀσθενεῖ μὲν χρωτὶ βαίνων, ἀλλὰ μοιρίδιον ἦν**: On the shift from participle to finite verb, see O. 1, 13.—56. **θεός**: As one short syllable, possibly as *θέϝς*. Comp. *Θέμναστος*, *Θέδωρος* in Megaric inscriptions (Cauer ² 104, and G. Meyer, Gr. Gr. § 120). Schneidewin suggests *θεὸς σωτήρ*. *ὀρθωτήρ* does not occur elsewhere. Comp. N. 1, 14: *Ζεὺς . . . κατένευσεν . . . Σικελίαν . . . ὀρθώσειν*.

—57. **χρόνον . . . καιρόν**: With the usu. differentiation of "time" and "season." "To give the season" is "to give in season."—58. **Δεινομένει**: Hieron had appointed his son, Deinomenes, regent of Aitna (v. 60). — **κελαδῆσαι**: O. 1, 9. — 59. **ποινάν**: "Reward." So in a good sense N. 1, 70; Aisch. Suppl. 626. The reward is the *κέλαδος*.—60. **Αἴτνας βασιλεῖ**: In Greek one is king of the Aitnaians, rather than king of Aitna. The gen. of the place has something of the *iure divino* stamp. So of the old house of the Battiads, P. 4, 2: *βασιλῆι Κυράνας*. Cf. N. 9, 87.

Στρ. δ'.—61. **τῷ**: "For whom." Deinomenes was succeeded by Chromios. See N. 9. — **πόλιν κείναν**: κ. seems to prove that the ode was sung, not at Aitna, but at Syracuse. — **θεοδμάτῳ σὺν ἐλευθερίᾳ**: See O. 3, 7. — 62. **Ὑλλίδος στάθμας**: There were three Doric tribes *Ὑλλεῖς, Πάμφυλοι*, and *Δυμᾶνες*. The *Πάμφυλοι* and *Δυμᾶνες* were the descendants of Pamphylos and Dyman, sons of Aigimios. The Herakleidai did not belong to the Doric stock proper, and so are distinguished from the descendants of Aigimios, P. 5, 72: *Ἡρακλέος ἔκγονοι Αἰγιμιοῦ τε*. Comp. also fr. I. 1, 3: *Ἄλλου τε καὶ Αἰγιμιοῦ*. So *Ὑλλὶς στάθμα* and *Αἰγιμιοῦ τεθμοί* cover the ground of the Dorians, official and actual.—**ἐν νόμοις**: Cf. O. 2, 83: *βουλαῖς ἐν ὀρθαῖσι Ῥαδαμάνθυος*.—63. **καὶ μάν**: "Ay, and I dare swear." A clear intimation, if such were needed, that the Herakleidai were not real Dorians. This does not make it necessary to change the MS. *Δωριεῖς*, v. 65, to *Δωρίοις*. They all belonged to the *Δωριεὺς στρατός*, fr. I. 1, 4. — 64. **ναίοντες**: Though they dwell far from the old home of Aigimios, they are still a *Δωρὶς ἀποικία*, I. 6 (7), 12.—**τεθμοῖσιν**: See O. 6, 69.—65. **ἔσχον**: "They gat" (O. 2, 10). The occupation of Amyklai was a memorable event in Doric annals. I. 6 (7), 14: *ἕλον δ' Ἀμύκλας Αἰγεῖδαι*. We must not forget nor yet exaggerate Pindar's personal interest in all this as an Aigeid.—66. **λευκοπώλων**: The Dioskuroi were buried at Therapnai, on the left bank of the Eurotas. The white color of the steeds of the Dioskuroi is fixed by the myth. So Cic. N. D. 3, 5, 11: *Tyndaridas . . . cantheriis albis . . . obviam venisse existimas?* White horses belonged to royalty, P. 4, 117. White was not a favorite color for horses in Vergil's time (Georg. 3, 82), but that does not concern us here. Even in the Apocalypse (19, 11) the KING OF KINGS is mounted on a white horse.

Ἀντ. δ'.—67. **Ζεῦ τέλει(ε)**: Zeus, God of the Accomplishment, in whose hands are the issues of things. Comp. O. 13, 115.—**αἰεὶ δέ**: On *δέ*, after the vocative, see O. 1, 36. The infinitive may be used in wish and entreaty, but *δίδοι τοίαν* for *δὲ τοιαύταν* would be more natural. Mommsen's *δὸς τοίαν* for *τοιαύταν* is based on the Scholiast's *παράσχου*. *τοιαύταν αἶσαν* refers to the first line of the strophe, *θεοδμάτῳ σὺν ἐλευθερίᾳ*. "Grant that the judgment of the world may with truth assign such a lot to citizens and kings."—**Ἀμένα**: Amenas, or Amenanos, "the unsteady" (mod. Giudicello), a stream of varying volume, which flowed through the city of Aitna.—68. **διακρίνειν**: Is used of legal decision, O. 8, 24; of marking off by metes and bounds, O. 10 (11), 51.—**λόγον**: See O. 1, 28, where *ὁ ἀληθὴς λόγος* is kept apart from *βροτῶν φάτις* and *δεδαιδαλμένοι μῦθοι*.—69. **σύν τοι τίν**: "With thy blessing."—70. **νἱῷ τ' ἐπιτελλόμενος**: The position favors the close connection with *σὺν τίν*, "and with a son to whom he gives commands." The regent who receives Hieron's behests, being a son, may be expected to carry them out in his spirit.—**γεραίρων**: A significant concession to the new city, which at once becomes something heroic and divine; "by paying honor due."—71. **λίσσομαι νεῦσον**: Asyndeton in prayer.—**ἄμερον**: Proleptic. "In peace and quiet."—72. **ὄφρα . . . ἔχῃ**, instead of *ἔχειν*, the temporal final sense of *ὄφρα* being hardly felt. *ἔχῃ* is intr.—**κατ' οἶκον**: Hdt. 6, 39: *κατ' οἴκους εἶχε*.—**ὁ Φοῖνιξ** = *Poenus*, Carthaginian.—**ὁ Τυρσανῶν τ' ἀλαλατός**: This forcible form of expression, which is built on the same lines as *βία Ἡρακλέος, σθένος ἡμιόνων*, is made still bolder by the participle *ἰδών*, as if *ὁ ἀλαλάζων Τυρσανός* had been written.—**ναυσίστονον . . . πρὸ Κύμας**: Best explained *ὅτι ἡ ὕβρις ἡ πρὸ Κύμης ναυσίστονος ἐγένετο*. There is no Pindaric warrant for the use of *ὕβρις* as "loss," "damage." The reflection that their overweening insolence off Cumae had brought groans and lamentations to the ships (cf. P. 2, 28) would silence their savage yell and keep them quiet at home. The Etruscans must have been especially prominent in this famous engagement: Diodoros does not mention the Phoenicians (Carthaginians) in his account (11, 51).—**πρὸ Κύμας**: Brings up the image of the *ὑβριστής* already depicted (v. 18). Typhon symbolizes every form of violence, domestic (**Σικελία**) or foreign (**Κύμη**).

Ἐπ. δ'.—73. **οἷα**: See O. 1, 16.—**ἀρχῷ**: Hieron. The dat. with

the aor. partic. is easy, as the aor. is the shorthand of the perf. —74. **βάλεθ'**: The middle is peculiar, as if the *ἁλικία* were an *ἄγκυρα*, as I. 5 (6), 13: *βάλλετ' ἄγκυραν.* — 75. **Ἑλλάδ'**: Where Greek was spoken there was Ἑλλάς. Here Magna Graecia is specially meant.—**ἐξέλκων**: The image of the sea-fight is half kept up.—**ἀρέομαι, κτέ.**: "From Salamis I shall try to get for my reward the favor of the Athenians," i. e., when I desire reward from the Athenians I shall seek it by praising Salamis. P. climbs up to Himera by parallels, as is his wont. See O. 1, init.—77. **ἐρέω**: For the shift, see v. 55. Böckh's *ἐρέων* lightens the construction if we take it as a present, denied for classic times; but comp. Theogn. 492; Soph. O. C. 596.—**πρὸ Κιθαιρῶνος μάχαν**: Knit together. *πρό*, "in front of," "at the foot of." The battle of Plataia is meant, where the Lacedaemonians distinguished themselves especially.—78. **ταῖσι**: Refers to Σαλαμῖνι (=*τῇ ἐν Σαλαμῖνι μάχῃ*) and *πρὸ Κιθαιρῶνος μάχαν*. Not simply "where," but "in and by which."—79. **εὔνδρον ἀκτάν**: Cf. O. 12, 19. *παρὰ δὲ σὰν εὔνδρον ἀκτάν*, Ἱμέρα, would not be unpoetic nor un-Pindaric.—**Ἱμέρα**: Gen. of Ἱμέρας, the river. —**τελέσαις**: Participle; *ἀρέομαι* must be recalled. — 80. **ἀμφ' ἀρετᾷ**: v. 12. — **καμόντων**: Rather strange, so soon after **κάμον**, in view of P.'s *ποικιλία*, though the Greeks have not our dread of tautology. See P. 9, 124.

Στρ. ε'. — 81. **καιρόν**: Adverbial. "If thy utterance prove in season." — **φθέγξαιο**: The poet to himself with a wish (O. 1, 108). — **πείρατα συντανύσαις**: "Twisting the strands of many things into a brief compass." The contrast is *ἐκτείνειν λόγον, τείνειν, ἀποτείνειν, ἐκτείνειν, μακράν*. See Intr. Ess. p. xliii (note), 82. —**ἕπεται**: "Is sure to follow." Indic. apodosis, as I. 2, 33; 4 (5), 14. — **μῶμος**: O. 6, 74. In moralizing passages the metaphors follow in rapid succession—not so much mixing as overlapping. A defence of P. in this regard that should flatten his language out so as to make the metaphor disappear would be worse than a confession of the worst.—**ἀπὸ . . . ἐλπίδας**: "Satiety with its gruesomeness dulls quick hopes." *αἰανής*, of doubtful etymology, is used of *κόρος* again I. 3 (4), 2. The hopes speed to the end; the poet, by lingering, wearies, and not only so, but rouses resentment at the blessings of those whom he praises. This prepares the return to the praise of Hieron, which is couched in imperatives, a rhetorical form strangely misunderstood to convey a real sermon.—84. **ἀστῶν δ' ἀκοά**: "What citi-

zens hear." Citizens are naturally envious (O. 6, 7), and the good fortune of others is an ill-hearing, and oppresses their soul in secret. "What is heard from citizens" has in its favor P. 11, 28: *κακολόγοι δὲ πολῖται.*—85. **κρέσσων . . . οἰκτιρμοῦ φθόνος**: Proverbial. Hdt. 3, 52: *φθονέεσθαι κρέσσον ἐστὶ ἢ οἰκτείρεσθαι.*—86. **μὴ παρίει καλά**: "Hold to thy noble course." *παρίει* possibly suggested the following metaphor. Notice the large number of present imperatives, as in the *παραίνεσις* of Isokrates ad Demonicum (1).—**νώμα . . . στρατόν**: P. 8, 98: *ἐλευθέρῳ στόλῳ | πόλιν τάνδε κόμιζε.* On *στρ.* see O. 11 (10), 17.—**ἀψευδεῖ δὲ πρὸς ἄκμονι χάλκευε γλῶσσαν**: This is counted as one of P.'s harsher metaphors, in spite of Cic. de Orat. 3, 30, 121: *non enim solum acuenda nobis neque procudenda lingua est.* P. might have continued the figure just given, for the tongue may be considered a rudder (comp. P. 11, 42 with James 3, 4), but the vibrating tongue is to Pindar a javelin (comp. *κῆλα*, v. 12), and in N. 7, 71 he has *ἄκον θ' ὥτε χαλκοπάραον ὄρσαι | θοὰν γλῶσσαν. χάλκευε* grows out of *νώμα.* The "true anvil" refers in all likelihood to the shaping of the arrow or javelin on a part of the anvil designed for that purpose. The figure is reflected in the next sentence.

Ἀντ. ε'. — 87. **εἴ τι καὶ φ.**: *καί*, "never so."—**παραιθύσσει**: P. is thinking of the sparks that fly from the anvil, sheer dross it may be (*φλαῦρον*), but "surely you must know, coming from you, it rushes as a mighty mass." If the figure is pressed, the moral is "Hammer as little as possible," but the figure is not to be pressed. *φέρεται*, "is reported," the common rendering, is too faint after *παραιθύσσει.* — 88. **ταμίας**: A higher word than "steward," in Engl. Comp. O. 14, 9.—**ἀμφοτέροις**: Is "good and bad," as *θάτερον* is "worse."—89. **εὐανθεῖ . . . παρμένων**: "Abide in the full flower of thy spirit." Contrast to Phalaris.—90. **εἴπερ τι φιλεῖς, κτέ.**: Arguing on a basis of conceded facts.—**ἀκοὰν ἀδεῖαν . . . κλύειν**: A good explanation of the idiom *εὖ ἀκούειν.*—**μὴ κάμνε λίαν δαπάναις**: The Christian exhortation, "Be not weary in well-doing," is addressed to well-doers, and Hieron's expenditure was doubtless liberal enough. It does not follow that he hoarded because he was *φιλάργυρος.* Of the virtue of generosity Kroisos was the model soon to be adduced.—92. **ἱστίον ἀνεμόεν**: The sail (so as to be) breezeful, (so as) to belly with the breeze. Cf. I. 2, 39: *οὐδέ ποτε ξενίαν | οὖρος ἐμπνεύσαις ὑπέστειλ' ἱστίον ἀμφὶ τράπεζαν.*—**μὴ δολωθῇς . . . κέρδεσσ(ιν)**: Referred by some to "cour-

tier arts," but it is better to keep the generosity side uppermost until we come to Kroisos. Tr. "juggling gains." No mean saving on the one hand, no grasping at unworthy gains on the other. The positive exhortation stands between the two negatives.—**φίλος**: The commentators note P.'s familiarity. What other word was possible for a Greek gentleman?—**ὀπιθόμβροτον**: Sensitive as Hieron is to the voice of the world about him, he is far from deaf to the acclaim of posterity.

Ἐπ. ε'.—93. **ἀποιχομένων . . . ἀοιδοῖς**: Cf. N. 6, 33: *ἀποιχομένων γὰρ ἀνέρων | ἀοιδαὶ καὶ λόγοι τὰ καλά σφιν ἔργ' ἐκόμισαν.* —**δίαιταν** = *βίοτον*, which is the parallel, O. 2, 69.—**μανύει** = *ἀπαγγέλλει*. — 94. **λογίοις**: Usually interpreted of prose-writers, the early logographers; but it may refer to panegyrists. Comp. not only N. 6, 33, just quoted, but the same ode, v. 51: *πλατεῖαι πάντοθεν λογίοισιν ἐντὶ πρόσοδοι | νᾶσον εὐκλέα τάνδε κοσμεῖν.*—**Κροίσου**: A romantic figure, if one may say so, in Greek history, though, perhaps, Lydian influence has not been sufficiently emphasized. That a Greek with such close relations to Delphi as Pindar bore should have given a niche to Kroisos is not strange. —**ἀρετά**: "Generosity," as often. — 95. **τὸν δὲ ταύρῳ χαλκέῳ καυτῆρα**: *κ.* takes the dative of instrument by virtue of its transparently verbal nature.—**νόον**: Acc. of specification to *νηλέα*. The prose laws of position are not to be pressed. *τὸν δέ* may well be "the other," and the rest in apposition.—**ταύρῳ χαλκέῳ**: A survival or revival of Moloch worship.—96. **Φάλαριν**: See Introd. O. 2.—**κατέχει**: Evil report weighs upon the memory of Phalaris as Aitna upon the body of Typhon, though *κατέχει* may be used of a weight of glory, O. 7, 10: *ὁ δ' ὄλβιος ὃν φᾶμαι κατέχοντ' ἀγαθαί.*—97. **νιν . . . κοινωνίαν . . . δέκονται**: *κ.* is construed after the analogy of *δέξιν δέχονται*, which we have Eur. I. A. 1181: *ἐφ' ᾗ* [sc. *προφάσει*] *σ' ἐγὼ καὶ παῖδες αἱ λελειμμέναι | δεξόμεθα δέξιν ἥν σε δέξασθαι χρεών.*—98. **ὀάροισι**: Depends on *κοινωνίαν*.—99. **τὸ δὲ παθεῖν εὖ**: We might expect the present, but the notion of achievement will serve. N. 1, 32: *εὖ τε παθεῖν καὶ ἀκοῦσαι.*—**δευτέρα μοῖρ(α)**: So So. O. C. 145 speaks of *πρώτης μοίρας*. With the sentiment comp. I. 4, 12: *δύο δέ τοι ζωᾶς ἄωτον μοῦνα ποιμαίνοντι τὸν ἄλπνιστον εὐανθεῖ σὺν ὄλβῳ | εἴ τις εὖ πάσχων λόγον ἐσλὸν ἀκούσῃ.*—100. **ἐγκύρσῃ καὶ ἕλῃ** (*ἀμφότερα*). The two verbs show a combination of luck and will.

PYTHIA II.

This victory, gained not at the Pythian games, but at the Theban Iolaia or Herakleia, is probably to be assigned to Ol. 75, 4 (477 B.C.), in which year Hieron had, by his interposition, saved the Epizephyrian Lokrians from a bloody war with Anaxilas, tyrant of Rhegion. The poem, with its dissonances, echoes the discord of the times. Hieron was just then at enmity with his brother, Polyzelos, who had taken refuge with his connection, Theron, the friend of Pindar, and a war was impending. The strain makes itself felt amid all the congratulation.

It is a strange poem, one in which divination and sympathy can accomplish little. Only we must hold fast to the common-sense view that Pindar did not undertake to lecture Hieron.

"Great Syracuse," the poet says, "rearer of men and horses, I bring this lay from Thebes in honor of Hieron's victory with the four-horse chariot, gained not without the favor of Artemis, goddess of Ortygia, thus wreathed with glory. For Artemis and Hermes, god of games, aid Hieron when he yokes his horses and calls on the God of the Trident. Other lords have other minstrels, other praises. Let Kinyras be praised by Kyprian voices, Kinyras beloved of Apollo, and minion of Aphrodite. Thou, Hieron, beloved of Hermes and minion of Artemis, art praised by the voice of the virgin of Epizephyrian Lokris, to whose eye thy power hath given confidence. Grateful is she. Well hath she learned the lesson of Ixion, whose punishment, as he revolves on the winged wheel, says: Reward thy benefactor with kind requitals."

So far the opening (vv. 1–24).

In P. 1 we had one form of *ὕβρις*, sheer rebellion, typified by Typhon. Here we have another typified by Ixion, base ingratitude. Typhon belonged from the beginning to those *ὅσα μὴ πεφίληκε Ζεύς* (P. 1, 13). Ixion was one of those who *εὐμενέσσι πὰρ Κρονίδαις γλυκὺν εἶλον βίοτον* (v. 25). Ixion was another,

but a worse, Tantalos. Tantalos sinned by making the celestial meat and drink common (O. 1, 61). Ixion sinned by trying to pollute the celestial bed (v. 34). Each was punished in the way in which he had sinned. Tantalos was reft of food and drink (note on O. 1, 60). Ixion was whirled on his own wheel, became his own iynx (comp. v. 40 with P. 4, 214). Ixion's sin was of a deeper dye, and so, while the son of Tantalos came to great honor (O. 1, 90), the son of Ixion became the parent of a monstrous brood.

This is the myth (vv. 25–48).

It is, indeed, not a little remarkable that in every Hieronic ode there is a dark background—a Tantalos (O. 1), a Typhon (P. 1), an Ixion (P. 2), a Koronis (P. 3)—and the commentators are not wrong in the Fight-with-the-Dragon attitude in which they have put Hieron. Who is aimed at under the figure of Ixion no one can tell. The guesses and the combinations of the commentators are all idle. Hieron is a manner of Zeus. He was the Olympian of Sicily as Perikles was afterwards the Olympian of Athens, and the doom of Tantalos, the wheel of Ixion, the crushing load of Typhon, the swift destruction of Koronis, the lightning death of Asklepios were in store for his enemies. The Hieronic odes are Rembrandts, and we shall never know more.

Passing over to the praise of Hieron, the poet emphasizes with unmistakable reduplication the power of God. "God decides the fate of hopes, God overtakes winged eagle and swift dolphin, humbles the proud, to others gives glory that waxes not old (v. 52). This be my lay instead of the evil tales that Archilochos told of the Ixions of his time. Wealth paired with wisdom, under the blessing of Fortune—this is the highest theme of song" (v. 56). The key of the poem lies in this double *θεός*. God is all-powerful to punish and to bless, and Hieron is his vicegerent.

The praise of Hieron follows, his wealth, his honor. His champion, Pindar, denies that he has ever had his superior in Greece, and boards the herald-ship all dight with flowers to proclaim his achievements—now in war, now in council; now on horse, and now afoot (vv. 57–66). But as we gaze, the herald-ship becomes a merchant-ship (v. 67), and the song is the freight—a new song, which forms the stranger afterpiece of a poem already strange enough. This afterpiece is an exhortation to straightforwardness. The Archilochian vein, against which Pindar pro-

tested semi-humorously before (v. 55), stands out. The ape (v. 72), the fox (v. 78), the wolf (v. 84), are contrasts dramatically introduced, dramatically dismissed. "Let there be no pretentiousness, no slyness, no roundabout hate. Straight-tonguedness is best in the rule of the one man, of the many, of the wise. Follow God's leading, bear his yoke. Kick not against the pricks. There lies the only safety. May such men admit me to their friendship" (v. 96).

The difficulty of the last part lies in the dramatic shiftings—the same difficulty that we encounter in comedy, and especially in satire. If there are not two persons, there are two voices. The poet pits the Δίκαιος Λόγος and the Ἄδικος Λόγος against each other in the forum of his own conscience. The Δίκαιος Λόγος speaks last and wins.

A. Show thyself as thou art (v. 72).

B. But the monkey, which is ever playing different parts, is a fair creature, ever a fair creature, in the eyes of children (v. 72).

A. Yes, in the eyes of children, but not in the judgment of a Rhadamanthys, whose soul hath no delight in tricks (vv. 73–75).

B. If the monkey finds no acceptance, what of foxy slanderers? They are an evil, but an evil that cannot be mastered (vv. 76, 77).

A. But what good comes of it to Mistress Vixen? (v. 78).

B. "Why," says Mistress Vixen, "I swim like a cork, I always fall on my feet" (vv. 79, 80).

A. But the citizen that hath the craft of a fox can have no weight in the state. He is as light as his cork. He cannot utter a word of power among the noble (vv. 81, 82).

B. Ay, but he wheedles and worms his way through. Flattery works on all (v. 82).

A. I don't share the confidence of your crafty models (v. 82).

B. My own creed is: Love your friends. An enemy circumvent on crooked paths, like a wolf (vv. 83, 84).

A. Nay, nay. No monkey, no fox, no wolf. Straight speech is best in monarchy, democracy, or aristocracy. A straight course is best because it is in harmony with God, and there is no contending against God. Suc-

cess does not come from cunning or overreaching, from envious cabals. Bear God's yoke. Kick not against the pricks. Men who are good, men with views like these, such are they whom I desire to live withal as friend with friend (vv. 86–96).

The rhythms are Aiolian (logaoedic). The introduction occupies one triad, the myth one, the praise of Hieron one, the afterplay one.

Στρ. α'.—1. **Μεγαλοπόλιες ὦ Συράκοσαι**: A similar position, O. 8, 1: *μᾶτερ ὦ χρυσοστεφάνων ἀέθλων* Ὀλυμπία, P. 8, 2: *Δίκας ὦ μεγιστόπολι θύγατερ*. Athens is called *αἱ μεγαλοπόλιες* Ἀθᾶναι (P. 7, 1). The epithet is especially appropriate in the case of Syracuse, which, even in Hieron's time, had a vast extent.—**βαθυπολέμου**: "That hauntest the thick of war." The martial character of Syracuse is emphasized on account of the military movements then on foot. — 2. **ἀνδρῶν ἵππων τε**: See O. 1, 62. — **σιδαροχαρμᾶν**: "Fighting in iron-mail." Here we seem to have *χάρμη* in the Homeric sense. So I. 5 (6), 27: *χαλκοχάρμαν ἐς πόλεμον*, where the notion of rejoicing would not be so tolerable as in P. 5, 82: *χαλκοχάρμαι ξένοι*. *ἱπποχάρμας* (O. 1, 23) is doubtful. See O. 9, 92.—3. **λιπαρᾶν**: Orig. "gleaming," then vaguely "bright," "brilliant," "famous." P. uses it of Thebes (fr. XI. 58), Athens (N. 4, 18; I. 2, 20; fr. IV. 4), Orchomenos (O. 14, 4), Egypt (fr. IV. 9), Marathon (O. 13, 110). The wideness of its application takes away its force.—**φέρων**: Figuratively, as elsewhere *μόλον*, P. 3, 68; *ἔβαν*, N. 4, 74; 6, 65. Comp. v. 68. — 4. **ἐλελίχθονος**: Used P. 6, 50 of Poseidon; in Sophokles of Bacchos (Antig. 153).—5. **ἐν ᾧ κρατέων**: Comp. P. 11, 46: *ἐν ἅρμασι καλλίνικοι*.—6. **τηλαυγέσιν**: The wreaths send their light afar, like the *πρόσωπον τηλαυγές* of O. 6, 4. Only the light is figurative, as the gold is figurative, O. 8, 1. Comp. O. 1, 23 and 94.—**Ὀρτυγίαν**: See O. 6, 92. — 7. **ποταμίας . . . Ἀρτέμιδος**: Artemis, among her numerous functions, is a river-goddess, and in the Peloponnesos her worship is connected especially with the Kladeos and the Alpheios (*Ἄρτεμις Ἀλφειώα*). She has charge of rivers not only as a huntress, but as the representative of the Oriental Artemis. Pursued by Alpheios, she fled under the waters of the Ionian sea, and found rest by the fountain of Arethusa in Ortygia, where a temple was raised in her honor. Of course, Arethusa and Arte-

mis are one (comp. Telesilla, fr. 1: *ἄδ' Ἄρτεμις, ὦ κόραι, | φεύγοισα τὸν Ἀλφεόν*), but when Alpheios and Arethusa were united, Artemis, the virgin, and Arethusa were separated. Similar is the case of Kallisto. Comp. with this whole passage N. 1, 1: *ἄμπνευμα σεμνὸν Ἀλφεοῦ, | κλεινᾶν Συρακοσσᾶν θάλος Ὀρτυγία, | δέμνιον Ἀρτέμιδος, | Δάλου κασιγνήτα.* Note also that the brother of Artemis appears in the corresponding sweep of the antistrophe. — **ἃς οὐκ ἄτερ**: O. 3, 26: *Λατοῦς ἱπποσόα θυγάτηρ*, fr. V. 2, 2: *ἵππων ἐλάτειραν.* Hieron has a trinity of helpers, *Ἄρτεμις ποταμία, Ἑρμῆς ἐναγώνιος*, and *κλυτόπωλος Ποσειδάων* (fr. XI. 33, 2), whose enmity was so fatal to Hippolytos, favorite though he was of Artemis.—8. **κείνας**: The preference for mares comes out distinctly in the famous description, So. El. 702. 734.—**ἐν χερσί**: Plastic. N. 1, 52: *ἐν χερὶ . . . τινάσσων*, instead of *χερὶ τινάσσων* (instrum.).—**ποικιλανίους**: "With broidered reins."

Ἀντ. α'. — 9. **ἐπί**: With *τίθησι*. For sing. comp. O. 9, 16.— **ἴοχέαιρα**: In Homer *ἰοχέαιρα*. The word occurs only here in Pindar.—**χερὶ διδύμᾳ**: Variously interpreted. As we say, "with both hands," to show readiness. According to others the reference is to Artemis and Hermes, χ. δ. being an anticipation, like the plural in the *schema Alcmanicum*.—10. **ἐναγώνιος Ἑρμῆς**: Familiar function of Hermes. Hor. Od. 1, 10: *qui feros cultus hominum recentum | voce formasti catus et decorae | more palaestrae.* See O. 6, 78: *ἐδώρησαν θεῶν κάρυκα λιταῖς θυσίαις | πολλὰ δὴ πολλαῖσιν Ἑρμᾶν εὐσεβέως, ὃς ἀγῶνας ἔχει μοῖράν τ' ἀέθλων.* —**αἰγλάεντα . . . κόσμον**: κ. "reins and trappings." Comp. *ἡνία σιγαλόεντα*.—11. **ἐν**: So for *ἐς* in the Aeolic poems. Cf. v. 86; P. 5, 38; N. 7, 31. *ἐν*, like Lat. *in*, originally took the acc., as well as the locative-dative. **ἐνς* (*εἰς*) was formed after the analogy of *ἐξ*, with which it was constantly associated in contrasts. By that time the *-ς* of *ἐξ* had lost its abl. force. Comp. *uls* like *cis*, *κάτω* like *ἄνω*, *ὄπισθεν* like *πρόσθεν*, *ἐμποδών* like *ἐκποδών* (Brugmann). On the preposition with the second member, see O. 9, 94.—**πεισιχάλινα**: "Obedient to the bit." Only here, as if the chariot were the horses. In the few other compounds *πεισι-* is active.—**καταξενγνύῃ**: Hieron. — 12. **σθένος ἵππειον**: Cf. O. 6, 22: *σθένος ἡμιόνων.* — **ὁρσοτρίαιναν**: Poseidon is so called, O. 8, 48; N. 4, 86. — **εὐρυβίαν**: O. 6, 58. — **καλέων θεόν**: Comp. the story of Pelops, O. 1, 72: *ἄπυεν βαρύκτυπον Εὐτρίαιναν.*—13. **ἄλλοις δέ τις, κτέ.**: Pindar now passes to the praise of Hieron's services

to the Lokrians. As is his manner, Kinyras is introduced to balance. "I have praised Hieron, favorite of Artemis and of Hermes, for his victory with the chariot. The Kyprians praise Kinyras, the favorite of Apollo and Aphrodite, for his royal and priestly work. The Lokrian virgin praises Hieron for his successful championship."—**ἐτέλεσσεν**: Gnomic aorist. "Pays," as a tribute.—14. **εὐαχέα . . . ὕμνον**: "The meed of a melodious song." —**ἄποιν' ἀρετᾶς**: Contrast this clear accus. with the fading *χάριν*, the faded *δίκην*, which needs the article to vivify it (P. 1, 50). See O. 7, 16. — 15. **κελαδέοντι**: O. 1, 9.—**ἀμφὶ Κινύραν**: Kinyras was a fabulous king of Kypros, priest and favorite of Aphrodite. He was a great inventor, a kind of Jubal and Tubal Cain in one —a Semitic figure, it would seem—the man of the harp, כִּנּוֹר, with whom we may compare Anchises, another favorite of Aphrodite, of whom it is said, Hymn. in Ven. 80: *πωλεῖτ' ἔνθα καὶ ἔνθα διαπρύσιον κιθαρίζων*. The introduction of Kinyras, lord of the eastern island of Kypros, as a balance to Hieron, lord of the western island of Sicily, leads the poet to mention Apollo in this non-Pythian ode (see Introd.) as a balance to Artemis. A genealogical connection is the merest fancy. — 16. **χρυσοχαῖτα**: Voc. used as nom. Elsewhere *χρυσοκόμας*, O. 6, 41; 7, 32. — **ἐφίλησ(ε)**: If *φίλος* is "own," "made his own," "marked him for his own." See P. 1, 14.—**Ἀπόλλων**: Aphrodite and Apollo are often associated. So esp. in P. 9, 10, where Aphrodite receives the spouse of Apollo.

Ἐπ. α'.—17. **κτίλον**: Lit. "Tame pet." "Minion," "favorite," "cherished."—**ἄγει**: Without an object. "Is in the van," "leads," or neg. "cannot be kept back." So N. 7, 23: *σοφία δὲ κλέπτει παράγοισα μύθοις*. Comp. also O. 1, 108. — **ποίνιμος**: *ἀμειπτική* (Schol.). Echo of *ἄποιν' ἀρετᾶς*. For *ποινή*, in a good sense, see P. 1, 59.—**ὀπιζομένα**: "In reverential regard." Cf. O. 2, 6: *ὄπιν*.—18. **Δεινομένειε παῖ**: Cf. O. 2, 13: *ὦ Κρόνιε παῖ*, P. 8, 19: *Ξενάρκειον υἱόν*. Hieron was the son of Deinomenes, and his son, after the Greek fashion, was also called Deinomenes. See P. 1, 58.—**Ζεφυρία . . . παρθένος**: The Lokrian women held an exceptional position in Greece. Lokrian nobility followed the distaff side (comp. O. 9, 57) and Lokrian poetesses were famous. But here we have simply an expression of popular joy, such as virgins especially would feel, and Lokrian virgins would freely express—**πρὸ δόμων**: Why *πρὸ δόμων*? Why "haven under the

hill?" Why anything that gives a picture? P. 3, 78: *Ματρί, τὰν κοῦραι παρ' ἐμὸν πρόθυρον σὺν Πανὶ μέλπονται θαμά.*—20. **δρακεῖσ' ἀσφαλές**: We might expect the pres., but the aor. of attainment is here the aor. of recovery, "having gained the right to fearless glance." For fear as expressed by the eye, comp. So. Ai. 139: *πεφόβημαι | πτηνῆς ὡς ὄμμα πελείας*, O. R. 1221: *ἀνέπνευσά τ' ἐκ σέθεν καὶ κατεκοίμησα τοὐμὸν ὄμμα.* The inner obj., with verbs of seeing, is familiar. So *δριμὺ βλέπειν, δεινὸν δέρκεσθαι.* Pindar has *ὁρῶντ' ἀλκάν* (O. 9, 119).—21. **ἐφετμαῖς**: "Behests," usu. of exalted personages.—**Ἰξίονα**: The story of Ixion and his wheel has often been told. So in a famous (corrupt) passage of So. Phil. 676: *λόγῳ μὲν ἐξήκουσ', ὄπωπα δ' οὐ μάλα | τὸν πελάταν λέκτρων ποτὲ τῶν Διὸς | Ἰξίονα (?) κατ' ἄμπυκα (ἄντυγα?) δὴ δρομάδα δέσμιον ὡς ἔλαβεν* (others *ἔβαλεν*) *ὁ παγκρατὴς Κρόνου παῖς.* The only important points that Pindar's narrative suppresses are the purification of Ixion from bloodguiltiness by *Ζεὺς καθάρσιος* himself, and the intimacy of Zeus with the wife of Ixion. The former would not have been altogether consistent with v. 31, and the latter would have given a sinister meaning to *ἀγαναῖς ἀμοιβαῖς* (v. 24).—**ταῦτα**: Namely, *τὸν εὐεργέταν . . . τίνεσθαι.*—22. **λέγειν**: "Teaches."—23. **παντᾷ**: Here "round and round."—**κυλινδόμενον**: Instead of the more prosaic inf. See O. 3, 6.—24. **ἀμοιβαῖς ἐποιχομένους τίνεσθαι**: Notice the fulness of the injunction. *ἐποιχομένους*, "visiting," "frequenting." "To requite the benefactor with ever-recurring tokens of warm gratitude."

Στρ. β'.—25. **παρὰ Κρονίδαις**: Zeus and Hera.—26. **μακρόν**: "Great," as P. 11, 52: *μακροτέρῳ* (?) . . *ὄλβῳ.*—27. **ἐράσσατο**: P., like Homer, has no *ἠράσθη.*—**τὰν . . . λάχον**: Comp. O. 1, 53.—**εὐναί**: The pl. of the joys of love. Cf. P. 9, 13: *ἐπὶ γλυκεραῖς εὐναῖς*, fr. IX. 1, 5: *ἐρατειναῖς ἐν εὐναῖς*, P. 11, 25: *ἔννυχοι πάραγον κοῖται.*—28. **ἄϝᾶταν** = *ἄταν.* See P. 3, 24.—29. **ἀνήρ**: He had presumed as if he were a god.—30. **ἐξαίρετον**: Elsewhere in a good sense. There is a bitterness in the position, and in *ἕλε* also, as it recalls v. 26: *γλυκὺν ἑλὼν βίοτον.*—31. **τελέθοντι**: Not historical pres. He is still in hell.—**τὸ μὲν . . . ὅτι . . , ὅτι τε**: A double shift. On *μέν . . . τε*, see O. 4, 12.—32. **ἐμφύλιον αἷμα**: He slew his father-in-law, Deïoneus.—**πρώτιστος**: Aisch. Eum. 718: *πρωτοκτόνοισι προστροπαῖς Ἰξίονος.*—**οὐκ ἄτερ τέχνας**: He filled a trench with live coals, covered it slightly, and enticed Deïoneus into it when he

came after the ἔδνα.—**ἐπέμιξε θνατοῖς**: *ἐ.* = *intulit* (*ignem fraude mala gentibus intulit*), but livelier, "Brought the stain of kindred blood upon mortals," "imbrued them with kindred blood."

Ἀντ. β′.—33. **μεγαλοκευθέεσσιν . . . θαλάμοις**: Stately plural. So O. 7, 29; P. 4, 160.—34. **ἐπειρᾶτο**: Active more usual in this sense (N. 5, 30). — **κατ' αὐτόν, κτέ.**: Not *καθ' αὑτόν*. P. does not use the compound reflexive. See O. 13, 53; P. 4, 250. "To measure everything by one's self," *i. e.* "to take one's own measure in every plan of life." This is only another form of the homely advice of Pittakos to one about to wed above his rank: *τὰν κατὰ σαυτὸν ἔλα*. P., like many other poets, has a genius for glorifying the commonplace. Comp. Aisch. Prom. 892 on unequal matches.—35. **εὐναὶ δὲ παράτροποι . . . ποτε καὶ τὸν ἑλόντ(α)**: The MSS. have *ποτε καὶ τὸν ἵκοντ'*. The quantity of ἵκοντ' will not fit, an aorist ἵκόντ' is not proved, the sense of *ἱκέτην* is marred by *καί*. Böckh's *ποτὶ κοῖτον ἰόντ'* is ingenious, but coarse; *ἑκόντ'* is feeble. Schneidewin's *ἑλόντ'* is not bad, in view of P.'s harping on the word (vv. 25 and 30). The aor. is gnomic, and *ἐπεί* gives the special application. "Unlawful couchings have many a time plunged into whelming trouble even him that had won them." Comp. the case of Koronis and Ischys (P. 3, 25).—38. **πρέπεν**: "Was like unto." Only here in P. with this sense.—39. **ἅντε**: The reinforcing relative, "her, whom." P.'s use of *ὅστε* does not give ground for any supersubtle distinctions.—40. **Ζηνὸς παλάμαι**: More delicate than the other story that Hera played the trick on him. Schol. Eur. Phoen. 1185.—**καλὸν πῆμα**: P. perhaps had in mind Hes. Theog. 585: *καλὸν κακόν* (of Pandora).—**τετράκναμον . . . δεσμόν**: "The four-spoked bond" is the "four-spoked wheel." The magic *iynx* ("wry-neck"), used in love-incantations, was bound to just such a wheel. Cf. P. 4, 214: *ποικίλαν ἴυγγα τετράκναμον Οὐλυμπόθεν | ἐν ἀλύτῳ ζεύξαισα κύκλῳ | μαινάδ' ὄρνιν Κυπρογένεια φέρεν | πρῶτον ἀνθρώποισι*. It was poetic justice to bind Ixion to his own iynx wheel. Endless are the references to this symbol of mad love. See Theokritos' Pharmakeutriai.—**ἔπραξε**: "Effected," "brought about," and not *ἐπράξατο*, I. 4 (5), 8. See note on *δρέπων*, O. 1, 13.

Ἐπ. β′.—41. **ἐὸν ὄλεθρον ὄγ'**: A renewal of the close of the last line of the antistrophe with effective position. The breath is nat-

urally held at *δεσμόν*. On the position of *ὅγ'*, see P. 11, 22.—**ἀνδέξατ'**: He received the message and delivered it, not in words, but by whirling on the wheel (v. 23). Mitscherlich's *ἀνδείξατ'* has found much favor.—42. **ἄνευ . . . Χαρίτων** = *ἄχαριν*, "Unblessed by the Graces." Cf. *ἄνευ θεοῦ*, O. 9, 101.—43. **μόνα καὶ μόνον**: *καί* unusual in such juxtapositions, and hence impressive. No mother like her; so, too, no offspring like this.—**ἀνδράσι** = *ἀνθρώποις*.—**γερασφόρον** = *τίμιον*. Without part or lot among men or gods.—**νόμοις** = *τοῖς νομιζομένοις*.—44. **τράφοισα**: Dor. for *τρέφοισα*. So P. 4, 115; I. 1, 48; 7 (8), 41.—**Κένταυρον**: This name, of obscure origin, was applied to his descendants, properly Ἱπποκένταυροι.—45. **Μαγνητίδεσσιν**: P. 3, 45: *Μάγνητι . . . Κενταύρῳ*.—46. **σφυροῖς**: With a like figure we say "spurs." See P. 1, 30.—**στρατός**: Is in apposition to the subject of *ἐγένοντο*. "Out they came—a host marvellous to behold."—48. **τὰ ματρόθεν μὲν κάτω, τὰ δ' ὕπερθε πατρός**: "The dam's side down, the upper side the sire's." Chiasm is as natural to the Greek as mother's milk; not so to us. *ματρόθεν* is often used parallel with *μητρός*.

Στρ. γ'.—49. **θεὸς . . . ἀνύεται**: "God accomplishes for himself every aim according to his desires." *Ϝελπίς*, "pleasure," "wish," shows here its kinship to *volup*. *ἐπί* as in *ἐπ' εὐχᾷ*, P. 9, 96. The wish is crowned by fulfilment. The middle *ἀνύεται* is rare. —50. **θεός**: The emphatic repetition gives the key to the poem. See introd. — **ὅ** = *ὅς*. — **κίχε . . . παραμείβεται . . . ἔκαμψε . . . παρέδωκ(ε)**: The gnomic aorist often varies with the present. Many examples in Solon, fr. XIII. (Bergk). See also Tyrtaios, fr. XII. (Bergk). In the absence of an aoristic present, the Greek often uses an aor. for concentrated action in the present with a conscious contrast to the durative. See Plat. Phaidr. 247 B. So here *κίχε*, *ἔκαμψε*, *παρέδωκ(ε)* are finalities, *παραμείβεται* is process.—**πτερόεντ(α)** = *τανύπτερον*. Cf. P. 5, 111: *τανύπτερος αἰετός*. —**αἰετόν**: N. 3, 80: *αἰετὸς ὠκὺς ἐν ποτανοῖς*.—51. **δελφῖνα**: Also proverbial. N. 6, 72: *δελφίνί κεν | τάχος δι' ἅλμας | εἰκάζοιμι Μελησίαν*.—**τιν(α)**: "Many a one," *tel.* So P. 4, 86.—52. **ἐμὲ δὲ χρεών**: For the connection, see introduction.—53. **δάκος** = *δῆγμα* (Etym. Mag.). — **ἀδινόν**: "Excessive," "I must avoid the reputation of a biting calumniator."—54. **ἑκὰς ἐών**: P. was two hundred years later than Archilochos.—55. **ψογερὸν Ἀρχίλοχον**: A. is a synonym for a virulent and ill-starred satirist. From such casual mention we should not imagine that the ancients placed

A. only lower than Homer.—56. **πιαινόμενον**: Not to be taken ironically. There is nothing unhealthier than unhealthy fat, and there is no necessity of an oxymoron. Comp. Shakesp. M. of V. i. 3, 48: I will *feed fat* the ancient grudge I bear him. Archilochos is a fat and venomous toad that lives upon the vapor of a dungeon. A reference to Bakchylides is suspected, but the name does not fit the metre here.—**τὸ πλουτεῖν . . . ἄριστον**: The Schol. interprets *τὸ δὲ ἐπιτυγχάνειν πλούτου μετὰ σοφίας ἄριστον*, and so Aristarchos: *εὐποτμότατός ἐστιν ὁ πλουτῶν καὶ σοφίας ἅμα τυγχάνων*, so that we combine *τύχᾳ* with *σοφίας* and *πότμου* with *ἄριστον*. "Wealth, with the attainment of wisdom, is Fortune's best." The position is bold, but not incredible. Others, with a disagreeable cumulation, *σὺν τύχᾳ πότμου σοφίας*, "with the attainment of the lot of wisdom." But the two genitives cited from P. 9, 43: *σοφᾶς Πειθοῦς ἱερᾶν φιλοτάτων*, are not at all parallel, the relation there being that of a simple possessive. If Archilochos were alone involved, *σοφίας ἄριστον* might well mean is "the best part of the poetic art," as "discretion is the better part of valor," but *σοφίας* here must be applicable to Hieron as well.

Ἀντ. γ'.—57. **νιν ἔχεις**: Sc. *τὸ πλουτεῖν μετὰ σοφίας*, *νιν* may be neut. sing. Aisch. Choeph. 542, or pl. P. V. 55; So. El. 436. 624. —**πεπαρεῖν** = *ἐνδεῖξαι, σημῆναι* (Hesych.), "for showing them with free soul," "so that thou canst freely show them." Others read *πεπορεῖν* = *δοῦναι*, which would make *νιν* refer to *τὸ πλουτεῖν* alone.—58. **πρύτανι**: "Prince." Used of Zeus P. 6, 24: *κεραυνῶν . . . πρύτανιν*. — **εὐστεφάνων**: "Battlemented." This is an early use of *στέφανος*. Comp. O. 8, 32.—**στρατοῦ**: Sc. *πολλοῦ στρατοῦ*. —59. **περὶ τιμᾷ**: *π.* with the dat. of the stake, as, to some extent, even in prose, "when wealth and honor are at stake." So with *δηρίομαι*, O. 13, 45; *μάρναται*, N. 5, 47; *ἁμιλλᾶται*, N. 10, 31; *μοχθίζει*, fr. IX. 2, 6. On the preposition with the second member, see O. 9, 94. — 61. **χαύνᾳ πραπίδι παλαιμονεῖ κενεά**: "(With) flabby soul, his wrestlings are all in vain."—62. **εὐανθέα**: The ship of the victor is wreathed with flowers. — **στόλον**: Cogn. acc. to *ἀναβάσομαι* (Dissen). *στ.* as "prow" is more poetical.—**ἀμφ' ἀρετᾷ**: O. 9, 14: *ἀμφὶ παλαίσμασιν φόρμιγγ' ἐλελίζων*.—63. **κελαδέων**: O. 2, 2.—**νεότατι μὲν, κτέ.**: Contrast chiastic, v. 65: *βουλαὶ δὲ πρεσβύτεραι*.—**θράσος . . . πολέμων**: "Boldness in." Cf. N. 7, 59: *τόλμαν καλῶν*.—64. **εὑρεῖν**: See O. 7, 89, and comp. P. 1, 49.

Ἐπ. γ΄.—65. **ἱπποσόαισιν ἄνδρεσσι**: *i.*, O. 3, 26, of Artemis, I. 4 (5), 32, of Iolaos. These achievements refer mainly to Himera. —**βουλαὶ δὲ πρεσβύτεραι**: Sc. *ἢ κατὰ τὴν νεότητα*, or, as the Schol. says, *ὑπὲρ τὴν νεότητα βουλεύῃ*. "Elder than thy years." P. 4, 282: *κεῖνος γὰρ ἐν παισὶν νέος, ἐν δὲ βουλαῖς πρέσβυς ἐγκύρσαις ἑκατονταετεῖ βιοτᾷ*, P. 5, 109. 110: *κρέσσονα μὲν ἀλικίας | νόον φέρβεται*.—66. **ἀκίνδυνον ἐμοὶ ϝέπος**: "Thy counsels, riper than thy age, furnish me with an utterance that runs no risk of challenge to praise thee in full view of the whole account," through the whole count. The two exhaustive excellences are *θράσος* and *εὐβουλία*. If he is wise as well as brave, he has all the virtues. Comp. I. 4 (5), 12: *δύο δέ τοι ζωᾶς ἄωτον μοῦνα ποιμαίνοντι τὸν ἄλπνιστον εὐανθεῖ σὺν ὄλβῳ, | εἴ τις εὖ πάσχων λόγον ἐσλὸν ἀκούσῃ . . . πάντ᾽ ἔχεις, | εἴ σε τούτων μοῖρ᾽ ἐφίκοιτο καλῶν*. —67. **χαῖρε**: So N. 3, 76: *χαῖρε, φίλος*, where we have, as here, praise of the victor, farewell, and commendation of the poet's song.—**τόδε μέν**: This would seem to indicate that the *μέλος* here sent was different from the Καστόρειον, but P.'s handling of *μέν* and *δέ* is so peculiar, not to say tricky, that Böckh has a right to set up the antithesis *πέμπεται μὲν τόδε μέλος, ἄθρησον δὲ τὸ Καστόρειον*.—**κατὰ Φοίνισσαν ἐμπολάν**: κ., "like." Phoenician ware was costly, being brought from afar.—69. **τὸ Καστόρειον**: Comp. I. 1, 16: *ἢ Καστορείῳ ἢ Ἰολάου᾽ ἐναρμόξαι νιν ὕμνῳ*. The Καστόρειον was an old Spartan battle-song, the rhythm anapaestic, like the *ἐμβατήρια*, the mood Doric, the accompaniment the flute. P. uses it as a *ἵππειος νόμος*, in honor of victory with horse and chariot (*Castor gaudet equis*); the mood is Aiolian, and the accompaniment the *φόρμιγξ*. Some suppose that the K. was another poem to be sent at a later time, hence *ἄθρησον*, as if the prince were bidden descry it coming in the distance: others that the K. is the last part of the poem, which P. made a present of to Hieron, together with a batch of good advice. The figure of the Phoenician cargo runs into the antithesis. The Doric king might have expected a Doric lay, but this Kastoreion, with its Aiolian mood, is to be viewed kindly (*θέλων ἄθρησον*) for the sake of the Doric *φόρμιγξ* –Apollo's own instrument. Comp. O. 1, 100: *ἐμὲ δὲ στεφανώσαι | κεῖνον ἱππείῳ νόμῳ | Αἰολῆϊδι μολπᾷ*, and yet 1, 17: *Δωρίαν ἀπὸ φόρμιγγα πασσάλου λάμβαν(ε)*.—70. **χάριν**: Before its genitive only here in P.—**ἑπτακτύπου**: The old Terpandrian heptachord. N. 5, 24: *φόρμιγγ᾽ Ἀπόλλων ἑπτάγλωσσον χρυσέῳ πλάκτρῳ διώκων*. — 71. **ἀντόμενος**: Absolute.

"Coming to meet it, receive it"—the Phoenician ware again. Pindar's power of parenthesis is great. The farewell (v. 67) suggested the commendation, or, if need be, the justification of his poem, and he now returns to the characteristic of his hero. An unprepared break at v. 72 is not likely.—72. **γένοι' οἷος ἐσσὶ μαθών**: The necessity of connection makes *μαθών* refer to the praise of the victor. "Show thyself who thou art, for I have taught it thee." Some take *μαθών* as part of the wish or command. *γένοιο . . . μαθών* = *μάθοις* has no satisfactory analogy in Pindaric grammar, nor does it give any satisfactory transition. P.'s contempt of mere mechanical learning, as shown O. 2, 95: *μαθόντες δὲ λάβροι . . . ἄκραντα γαρύετον* has suggested a combination with *πίθων* (Bergk), in which the learned ape is contrasted with Rhadamanthys, who is doubtless *πολλὰ εἰδὼς φυᾷ* (O. 2, 94), but the position of *τοι* in *μαθὼν καλός τοι* is hardly credible, to say nothing of the quotation by Galen below.—**πίθων**: A young ape. —**παρὰ παισίν**: "In the judgment of children." The ape was a favorite in the nursery then as he is now. Galen, de Usu Part. 1, 22: *καλός τοι πίθηκος παρὰ παισὶν αἰεί, φησί τις τῶν παλαιῶν, ἀναμιμνήσκων ὑμᾶς ὡς ἔστιν ἄθυρμα γελοῖον παιζόντων παίδων τοῦτο τὸ ζῷον.* Instead of *παρὰ δὲ Ῥαδαμάνθυι*, P. changes the form of the antithesis.

Στρ. δ'.—73. **καλός**: Child-like and lover-like repetition. The ape is said to have been introduced into Greek fable by Archilochos, and the mention of the ape here may have called up the image of the fox below without any inner nexus. An allusion to the Archilochian fable of "the Ape and the Fox" seems to be out of the question. "Show thyself thyself. Care naught for the judgment of those that be mere children in understanding. Thy judge is Rhadamanthys." —**εὖ πέπραγεν**: Rhadamanthys owes his good fortune to his judicial temper. Comp. O. 2, 83: *βουλαῖς ἐν ὀρθαῖσι Ῥ α δ α μ ά ν θ υ ο ς | ὃν πατὴρ ἔχει* [Κρόνος] *ἑτοῖμον αὐτῷ πάρεδρον.* Of the three judges in Hades, Aiakos—usually the first met by the new-comer—is in P. only the great Aeginetan hero, except in I. 7 (8), 24, where he is represented as a judge over the *δαίμονες*. Minos does not appear.—**φρενῶν . . . καρπόν**: So N. 10, 12. Famous in Aischylos' description of Amphiaraos is the line S. c. Th. 593: *βαθεῖαν ἄλοκα διὰ φρενὸς κ α ρ π ο ύ μ ε ν ο ς.*—74. **ἔνδοθεν**: The wiles of the deceivers do not penetrate the deep soil. — 75. **οἷα**: See O. 1, 16. Half exclamatory. If with the

MSS., **βροτῶν,** "Such things (*ἀπάται*) always sort with the acts of whisperers!" So *ἔπεται*, O. 2, 24. If with Heindorf, **βροτῷ,** "Such things always haunt a man by the devices of whisperers!" —**βροτῶν**: Used like *ἀνδρῶν*, so that *ψίθυροι βροτοί* = *ψιθυρισταί*, but *β.* is hardly so colorless in P.—76. **ἀμφοτέροις**: "To both parties," the prince and his slandered friends, *τῷ διαβαλλομένῳ καὶ τῷ πρὸς ὃν διαβάλλεται* (Schol.).—**ὑποφάτιες**: Böckh has *ὑποφαύτιες*, Bothe *ὑποφάτορες*. "Secret speakings of calumnies" for "secret calumniators" does not satisfy. We want a masc. subst. Some MSS. have *ὑποφάντιες* from *φαίνω*.—77. **ὀργαῖς**: See P. 1, 89.—**ἀτενές** = *παντελῶς*. P. has proudly compared himself to the *Διὸς ὄρνις θεῖος*, O. 2, 97, and it may be well to remember that the eagle and the fox were not friends, acc. to the fabulist Archilochos, and that the eagle was the "totem" of the Aiakidai and of Aias, Pindar's favorite, a straightforward hero (N. 8, 23 foll.).—78, foll. The usual interpretation gives the whole passage to one voice. "But what good does this do to the fox (the whisperer). I, Pindar, am a cork not to be sunk by his arts. I know it is impossible for a crafty citizen to utter a word of power among the good, and, though by his fawning he makes his way, I do not share his confidence. My plan is: love thy friend and cheat thine enemy—the enemy alone is fair game. The man of straightforward speech hath the vantage-ground everywhere, under every form of government." In the introduction I have suggested two voices.—**κερδοῖ**: To me convincing emendation of Huschke for *κέρδει*. *κερδώ* is a popular name for fox, Ar. Eq. 1063. First Voice: "But what doth Master Reynard gain by his game?" The pun in *κερδοῖ . . . κέρδεσσι* is obvious. The proverb *ἀλώπηξ δωροδοκεῖται* is taken from Kratinos' parody (2, 218 Mein.) of Solon's celebrated characteristic of the Athenians, fr. 11, 5 (Bergk): *ὑμέων εἷς μὲν ἕκαστος ἀλώπεκος ἴχνεσι βαίνει.*—79. **ἅτε γὰρ . . . ἄλμας**: Second Voice: "His gain is to be an *ἄμαχον κακόν* (v. 76). He can say: I am a cork that is always atop, though all the rest be under water. I am a cat, and always fall on my feet." Fennell, who, like the others, understands the poet to speak of himself, allegorizes thus: "The net is the band of contemporary poets; the heavy parts are those of poor and precarious repute, who try to drag down the cork, Pindar."—**εἰνάλιον πόνον**: Toil of the sea. So Theokr. 21, 39: *δειλινὸν ὡς κατέδαρθον ἐν εἰναλίοισι πόνοισι.*—80. **σκενᾶς ἑτέρας**: The *ἀμφότεροι* above mentioned—the whole world outside of the

slanderer.—**φελλὸς ὥς**: The comparison is not so homely in Greek as in English. "Cork" could hardly be used with us in elevated poetry, but Aisch. Choëph. 505: *παῖδες γὰρ ἀνδρὶ κληδόνες σωτήριοι· | θανόντι φελλοὶ δ' ὡς ἄγουσι δίκτυον | τὸν ἐκ βυθοῦ κλωστῆρα σῴζοντες λίνου.* "Our withers are unwrung" might be as impossible for an un-English poet.—**ἅλμας**: With *ἀβάπτιστος*.

'Αντ. δ'.—81. First Voice: "But you are, after all, a mere cork. You have no weight. A deceitful man cannot utter a word of power among the good (the conservatives)."—**ἀδύνατα**: So O. 1, 52: *ἄπορα*, P. 1, 34: *ἐοικότα*. — 82. **ἀστόν**: *ἀ.* is much more frequently used by P. than *πολίτης*, as he prefers *στρατός* to *δᾶμος*. See O. 6, 7.—Second Voice: "Well, what of that? The deceitful man fawns and makes his way thus."—**μάν**: Often used to meet objections. Cf. P. 1, 63.—**σαίνων**: Specifically of the dog. See P. 1, 52.—**ἀγάν**: The MS. *ἄγαν* has the first syllable short. *ἀγή*, "bend," is not the doubling of the fox, but the peculiar fawning way in which the dog makes an arc of himself. J. H. H. Schmidt reads *αὐδάν* and comp. for *διαπλέκει* P. 12, 8: *οὔλιον θρῆνον διαπλέκει*.—**διαπλέκει**: Commentators comp. Aischin. 3, 28: *ἀντιδιαπλέκει πρὸς τοῦτο εὐθύς*, but then the metaphor is from the twists and turns of wrestlers. Here we are still with the dog.—83. **οὔ ϝοι μετέχω θράσεος**: First Voice: "I do not share his confidence." *θράσος* in a good sense, v. 63.—**φίλον εἴη φιλεῖν, κτέ.**: Second Voice: "I do not deny the claims of friendship; it is only mine adversary that I seek to circumvent." Others think this perfectly consistent with the antique morality of a man like Pindar. Comp. I. 3 (4), 66: *χρὴ δὲ πᾶν ἔρδοντα μαυρῶσαι τὸν ἐχθρόν*, Archiloch. fr. 65 (Bergk): *ἓν δ' ἐπίσταμαι μέγα | τὸν κακῶς με δρῶντα δεινοῖς ἀνταμείβεσθαι κακοῖς*. P. is supposed to say: "Let my adversary play the monkey, the fox, the dog; I can play the wolf." Requital in full is antique; crooked ways of requital are not Pindaric.—84. **ὑποθεύσομαι**: *Incursionem faciam*, Dissen. It is more than that; it involves overtaking. The persistency and surprise of the wolf's pursuit are the points of comparison. — 85. **ἄλλ(α)**: Adverbial. — 86. **ἐν = ἐς**: See v. 11. The First Voice closing the debate.—**νόμον**: "Constitution," "form of the state."—**εὐθύγλωσσος**: In opposition to the *ὁδοὶ σκολιαί, σκολιαὶ ἀπάται* (fr. XI. 76, 2).—**προφέρει**: "Comes to the front."—87. **παρὰ τυραννίδι**: As if *παρὰ τυράννοις*.—**ὁ λάβρος στρατός**: Milton's "fierce democratie." —88. **οἱ σοφοί**: The aristocracy. — **χρὴ δὲ πρὸς θεὸν οὐκ ἐρίζειν**:

The neg. οὐκ, as if he were about to say ἀλλὰ φέρειν ἐλαφρῶς ἐπαυχένιον ζυγόν. As it stands, it looks like a licentious οὐκ with the inf., of which there are very few. The connection is shown in the introduction. Though the straightforward man has the lead in every form of state, yet his enemies have sometimes the upper hand, and we must not quarrel with God for this. But the envious do not wish him to have anything at all, and so they overreach themselves, and come to harm.

Ἐπ. δ'. — 89. **ἀνέχει**: As in So. O. C. 680: κισσὸν ἀνέχουσα, "upholding," "holding high."—**τὰ κείνων**: The fortunes of the whisperers.—**ἔδωκεν**: As there is no metrical reason for not using δίδωσιν, we may accept a contrast between continued and concentrated action. See v. 50.—90. **ἰαίνει**: O. 2, 13; 7, 43; P. 1, 11.—**στάθμας**: στάθμη is γραμμή, N. 6, 8. The Schol. thinks of a measuring-line. The measuring-line has two sharp pegs. The measurer fastens one in the ground and pulls the cord tight, in order to stretch it over more space than it ought to cover (περισσᾶς). In so doing he runs the peg into his own heart. Hermann finds an allusion to the play διελκυστίνδα, still played everywhere. This would make ἑλκόμενοι reciprocal, "one another," and στάθμας a whence-case, but for περισσᾶς we should have to read περισσῶς. On the other interpretation, στάθμας is the gen. of the hold, as in P. 9, 133: παρθένον κεδνὰν χερὶ χειρὸς ἑλών. Schneidewin has noticed the play on ἑλκόμενοι and ἕλκος.—91. **ἑᾷ . . . καρδίᾳ**: As if "one's heart" for "their heart."—92. **ὅσα . . . τυχεῖν**: τυγχάνω often takes a pronominal neut. acc.—**φροντίδι μητίονται**: "Are planning with anxious thought."—93. **φέρειν . . . ζυγόν**: Yet another animal. This whole fabulistic passage seems to point to court pasquinades. A reference to Hieron's secret police of ὠτακουσταί, "eavesdroppers," and ποταγωγίδες (-δαι), "tale-bearers," Aristot. Pol. 5, 11, is to me incredible.—94. **ποτὶ κέντρον . . . λακτιζέμεν**: A homely proverb familiar to us from Acts 9, 5; 26, 14. Doubtless of immemorial antiquity in Greece, Aisch. P. V. 323; Ag. 1624; Eur. Bacch. 795.—96. **ἀδόντα** = ἀδόντα. Cf. O. 3, 1; 7, 17.

PYTHIA III.

This poem, which is not so much an *ἐπινίκιον* as a *Consolatio ad Hieronem*, is classed with the *ἐπινίκια* because it celebrates the victories that Hieron gained with his race-horse *Φερένικος* (v. 74) at Delphi, Pyth. 26 and 27 (Ol. 73, 3, and 74, 3, 486 and 482 B.C.). According to Böckh, the composition of the poem belongs to a much later period, Ol. 76, 3 (474 B.C.). Earlier than Ol. 76, 1 (476 B.C.) it cannot be, for Hieron is called *Αἰτναῖος* (v. 69), and Aitna was founded in that year. Later than Ol. 76, 3 it cannot well be, for in that year Hieron won a chariot-race at Delphi, of which no mention is made in this poem. Böckh thinks that the ode was composed shortly before P. 1, probably to celebrate the recurrent date of the previous victories. Hieron was suffering (comp. P. 1, 50), and hence the blending of congratulation and consolation. The "historical" allusions to scandals in Hieron's family and to the quarrels of the court physicians are all due to the fancy of the commentators.

The drift of P. 3 seems to be plain enough. Hieron is victorious, but suffering, and he must learn that the gods give two pains for one pleasure, and be content to have only one against one. To expect more is to reach out to what is not and cannot be. To this lesson the poet leads up step by step. So in the very beginning of this ode he himself sets an example of the impatient yearning he condemns. "Would that the old Centaur, the master of Asklepios, the great healer, were alive!" A poet, Pindar longs for the control of leechcraft, and does not recognize his own ambition until other examples of disappointment pass before his eyes. Such an example is Koronis, mother of Asklepios. This was her sin: she had one love, she wanted yet another (v. 25). Asklepios himself comes next. He was a leech of wide renown—a benefactor to his kind—but he was a slave to gain (v. 54). This was his sin, and, like his mother, he per-

ished (v. 57). And now the poet draws the moral. "Mortals must seek what is meet for mortals, and recognize where they stand, what is their fate." The wish is renewed, but this time with a sigh. The poet is not satisfied with paying Hieron his homage in music, he yearns to bring him the master of healing and gain a double share of favor. It must not be; he cannot cross the water with this double joy (v. 72). He must be content to stay at home and make vows to the goddess at his door (v. 77). This lesson Hieron and Hieron's poet must divide: *ἓν παρ' ἐσλὸν πήματα σύνδυο δαίονται βροτοῖς | ἀθάνατοι* (v. 81). That is the rule. Make the best of it. Look at Peleus. Look at Kadmos (vv. 87, 88). They heard the Muses, as Hieron heard Pindar's songs. One married Harmonia, one Thetis (vv. 91, 92). Both saw the sons of Kronos banqueting with them, both received bridal gifts of the gods. But three daughters brought threefold sorrow to Kadmos. True, one daughter's couch was shared by Zeus (v. 99), yet this is only one joy to three sorrows. Against the bridal of Thetis set the death of Achilles (v. 100), an only son, and so more than a double sorrow. "Enjoy, then, what thou mayest while thou mayest in the changing breezes of fortune, in the ticklish balance of prosperity. This be our creed. Fit thy will to God's will. Pray for wealth. Hope for fame. Fame rests on song. Nestor and Sarpedon—the one who lost his noble son, the other lost to a divine sire—live on in lays. Few achieve this" (vv. 102–115). And so the poem ends with the tacit pledge that Hieron shall live on in P.'s song as they in Homer's.

The rhythms are dactylo-epitrite (Dorian).

The distribution of the elements is different from that of an ordinary *ἐπινίκιον*. The myth, with a slight introduction, takes up nearly half the poem. Indeed, the whole ode is a picture-gallery of mythic troubles. We have at full length Koronis and Asklepios, who were guilty; with less detail Kadmos and Peleus, who were innocent; and, in mere outline, Nestor and Sarpedon—Nestor, who was lord among the third generation but to see Antilochos die; Sarpedon, who was mourned by Zeus himself. But all this sorrow is lost in the light of poetry.

Στρ. α'.—1. **Χείρωνα**: Cheiron was the great mythical healer and teacher; he gave Machaon healing drugs (Il. 4, 219), and taught Achilles medicine (Il. 11, 832). The *Χείρωνες* of Kratinos

was a plea for a return to the old training, of which Achilles was the mythical example. See N. 3, 43, foll. — **Φιλυρίδαν**: So the Centaur is called, P. 9, 30. Comp. N. 3, 43: *Φιλύρας ἐν δόμοις.*— 2. **ἁμετέρας ἀπὸ γλώσσας**: Contrast to *κοινὸν ἔπος.* Something more was expected of the poet than such an every-day utterance. P. apologizes, as it were, on the ground of the naturalness of the wish. It was on everybody's tongue then. P. 5, 107: *ἄνδρα κεῖνον ἐπαινέοντι συνετοί· λεγόμενον ἐρέω.*—4. **γόνον . . . Κρόνου**: Cf. N. 3, 47: *Κρονίδαν Κένταυρον.*—**Παλίου**: His cave was on Pelion (P. 9, 30), a mountain full of medicinal herbs.—**Φῆρ(α) = θῆρ(α)**: "Centaur." So called Il. 1, 268; 2, 743; as well as P. 4, 119.— **ἀγρότερον**: "Upland," as in Chapman's Homer, with the same note of ruggedness—5. **ἀνδρῶν φίλον = φιλάνθρωπον**: A contrast to his name, *Φήρ.* Cheiron was *δικαιότατος Κενταύρων* (Il. 11, 832).— **θρέψεν . . . τέκτονα**: *θρ.* like *ἐδίδαξεν*, "bred." — 6. **γυιαρκέϊ**: The *ο* must be lengthened to save the metre. Comp. O. 6, 103: *ποντόμεδον*, P. 4, 184: *πόθον*, 9, 123: *χορόν*, 11, 38: *τριοδόν.*—7. **ἥρῶα**: So *ἥρῶας*, P. 1, 53.

'Αντ. α'.—8. **Φλεγύα**: The myth was taken from the 'Ηοῖαι of Hesiod, a *κατάλογος γυναικῶν*, or list of heroines to whom the gods had condescended. The story of Koronis is an especially good exemplification of the difference between epic and lyric narrative. Epic narrative is developed step by step. "The lyric poet gives the main result briefly in advance, and follows it up by a series of pictures, each of which throws light on the preceding" (Mezger). — 9. **πρὶν τελέσσαι**: "Before having brought to term," "before she had borne him the full time." Eur. Bacch. 100: *ἔτεκεν δ' ἀνίκα Μοῖραι | τέλεσαν ταυρόκερων θεόν.*—**χρυσέοις**: P. 1, 1.—10. **'Αρτέμιδος**: A. kills women, Apollo men.—11. **ἐν θαλάμῳ**: With *δαμεῖσα*, an additional touch of color. The MSS. have *εἰς 'Αΐδα(ο) δόμον ἐν θαλάμῳ κατέβα*, which would give a quibbling tone, "went to Hades without leaving her chamber;" nor is a lingering death implied by *ἐν θαλάμῳ.* Artemis is expected to kill queens *ἐν μεγάροισι* (Od. 11, 198); Artemis smites Aribas' daughter, who stole Eumaios, by hurling her into the hold of the pirate vessel (Od. 15, 479); and it was meet that the wanton Koronis should be slain *ἐν θαλάμῳ*—not in her chamber, but in the bed of Ischys.—12. **γίνεται**: "Proves."—**ἀποφλαυρίξαισά νιν**: Sc. *τὸν χόλον.*—13. **ἀμπλακίαισι**: Homeric plural, not common in Pindar. *ἀνορέαις* (P. 8, 91; N. 3, 20; I. 3 [4], 29) is

not exactly parallel.—**αἴνησεν γάμον**: Cf. Eur. Or. 1092: *ἧς λέχος γ' ἐπήνεσα* (Dind. *ποτ' ἤνεσα*), and 1672: *καὶ λέκτρ' ἐπήνεσ(α)*.—14. **ἀκειρεκόμᾳ**: So the best MS., and not *ἀκερσεκόμᾳ*. Comp. Ov. Trist. 3, 1, 60: *intonsi candida templa dei*, and the description of Iason, P. 4, 82. A. is ever young.

Ἐπ. *α'*.—15. **σπέρμα . . . καθαρόν**: κ., because divine.—16. **ἔμειν' ἐλθεῖν**: Subj. of *ἐλθεῖν* is *τράπεζαν*.—**τράπεζαν νυμφίαν**: Koronis should have waited until the birth of the son of Apollo, and then have married. The gods were tolerant of human successors.—17. **παμφώνων ἰαχὰν ὑμεναίων**: P. 12, 19: *αὐλῶν πάμφωνον μέλος*. On the shield of Achilles, Il. 18, 493: *πολὺς δ' ὑμέναιος ὀρώρει· | κοῦροι δ' ὀρχηστῆρες ἐδίνεον, ἐν δ' ἄρα τοῖσιν | αὐλοὶ φόρμιγγές τε βοὴν ἔχον*. — 18. **οἷα**: Loose reference to *ὑμεναίων*. Cf. P. 1, 73. — 19. **ὑποκουρίζεσθ(αι)**: "Such petting, playful strains as girlmates love to utter in even-songs." In the even-songs of the bridal the maids were wont to use the pet name, "baby name" (*ὑποκόρισμα*), of the bride, while they indulged in playful allusions to her new life.—20. **ἤρατο τῶν ἀπεόντων**: Nikias warns the Athenians against this *δυσέρωτας εἶναι τῶν ἀπόντων* (Thuk. 6, 13). Lys. 12, 78: *τῶν ἀπόντων ἐπιθυμῶν*. Theokr. 10, 8: *οὐδαμά τοι συνέβα ποθέσαι τινὰ τῶν ἀπεόντων*.—**οἷα καὶ πολλοὶ πάθον, κτέ.**: Pindar unfolds a moral as Homer unfolds a comparison. A reference to Hieron and foreign physicians (*ἀπεόντων*), which Hermann suggests, is altogether unlikely, not to say absurd.—21. **φῦλον . . . ὅστις**: A common shift, as in "kind who;" only we follow with the plural.—22. **αἰσχύνων**: "Putting shame on."—**παπταίνει τὰ πόρσω**: O. 1, 114: *μηκέτι πάπταινε πόρσιον*.—23. **μεταμώνια**: P. multiplies synonyms to show the bootlessness of the quest. The seekers are "futile," the object is "unsubstantial," the hopes "unachievable." Cf. O. 1, 82, and 14, 6.—**θηρεύων**: Cf. N. 11, 47: *κερδέων δὲ χρὴ μέτρον θηρεύμεν*.

Στρ. *β'*.—24. **ἔσχε**: "Caught." On the ingressiveness, see O. 2, 10.—**τοιαύταν μεγάλαν**: Keep the words separate.—**ἄϝᾰταν** = *ἄταν*. P. 2, 28. Note the quantity.—25. **λῆμα Κορωνίδος**: "Wilful Koronis." Cf. O. 6, 23: *σθένος ἠμιόνων*, 1, 88: *Οἰνομάου βίαν*, and note on 8, 68. It may be of some significance that she was the sister of the wilful hero Ixion, who came to his bad end by *εὐναὶ παράτροποι* (P. 2, 35).—**ξένου**: Ischys, as we are told below (v. 31).—27. **σκοπόν**: Used of the gods (O. 1, 54), but esp.

of Apollo. O. 6, 59: *τοξοφόρον Δάλου θεοδμάτας σκοπόν.*—**μηλοδόκῳ**: See Eur. Ion, 228: *ἐπὶ δ' ἀσφάκτοισι | μήλοισι μὴ πάριτ' ἐς μυχόν.*—**τόσσαις** (Aeolic) = *τυχών*. Comp. *τόξον*. — 28. **Λοξίας**: There is, perhaps, a play on *λοξός* and *εὐθύτατος*, "crooked" and "straight."—**κοινᾶνι** (Dor.) = *κοινῶνι* = *μηνυτῇ*. Hesiod says (fr. 90) that a raven told it to Apollo. Pindar delights to depart from the popular version in little points that affect the honor of the gods; hence the emphasis laid on the *πάντα Ϝίσαντι νόῳ*.—**παρ(ὰ) . . . νόῳ**: As it were "in the courts of." He did not go out of himself. The Schol. dulls the expression by *παρὰ τοῦ νόου πυθόμενον*.—**γνώμαν πιθών**: For the MS. *γνώμᾳ πεπιθών*. *πιθών* = *πείσας*. The acc. *γνώμαν* gives the finer sense. Apollo forced conviction on his will, his heart. So also Mezger, who cites for this use of *γν*. O. 3, 41; 4, 14; P. 4, 84. Fennell prefers "judgment" to "heart." — 29. *Ϝίσαντι* = *εἰδότι*. Cf. P. 4, 248: *οἶμον ἴσαμι βραχύν.*—**ψευδέων δ' οὐχ ἅπτεται**: Neither deceiving nor deceived. Cf. P. 9, 46: *σέ, τὸν οὐ θεμιτὸν ψεύδει θιγεῖν.*—30. **ἔργοις οὔτε βουλαῖς**: On the omission of the former negative, comp. P. 10, 29. 41.

Ἀντ. β'.—31. **Εἰλατίδα**: Ischys, son of Elatos, seems to have been a brother of Aipytos (O. 6, 33), who was an Arkadian lord. —32. **ξεινίαν κοίταν** = *κοίταν ξένου*. "Couching with a stranger." — 33. **ἀμαιμακέτῳ**: Homer's *ἀμαιμάκετος* suits all the Pindaric passages. See P. 1, 14.—34. **Δακέρειαν**: In Thessaly. Van Herwerden has called attention to the resemblance between Koronis of Lakereia and Hesiod's *Λακέρυζα κορώνη* (O. et D. 745).—**κρημνοῖσιν**: Specifically of "bluffs." O. 3, 22: *κρημνοῖς Ἀλφεοῦ*. — **δαίμων**: Where we should blame her mad passion, her *λῆμα*. — **ἕτερος**: "Hostile." N. 8, 3: *τὸν μὲν ἀμέροις ἀνάγκας χερσὶ βαστάζεις, ἕτερον δ' ἑτέραις*. So everywhere in Greek, *πλέον θάτερον ποιεῖν, ἀγαθὰ ἢ θάτερα*. "The *δαίμων ἕτερος* is one of the notes by which Bentley detected the false Phalaris. See 'Letters of Phalaris,' p. 247 (Bohn and Wagner)," C. D. Morris.—36. **ἁμᾷ**: See O. 3, 21.—**πολλὰν . . . ὕλαν**: Inevitable expansion of the moral. See v. 20. The sentence is proverbial, as in James 3, 5: *ἰδού, ὀλίγον πῦρ ἡλίκην ὕλην ἀνάπτει.* — 37. **σπέρματος**: O. 7, 48: *σπέρμα . . . φλογός*, Od. 5, 490: *σπέρμα πυρὸς σῴζων*.

Ἐπ. β'.—38. **τείχει . . . ἐν ξυλίνῳ**: On the pyre.—39. **σέλας . . . Ἀφαίστου**: P. 1, 25: *Ἀφαίστοιο κρουνούς*. The person of Hephai-

stos is little felt, but it can always be brought back as in Ἡφαίστου κύνες, "sparks," Alexis, fr. 146 (3, 452 Mein.).—40. **οὐκέτι**: Apollo has been struggling with himself. Cf. O. 1, 5.—41. **ἁμόν** = ἡμέτερον, but ἡμέτερον = ἐμόν, and does not refer to Koronis. "Our" would be a human touch. Here it is the selfish "my." P. 4, 27: ἀμοῖς = ἐμοῖς. — **ὀλέσσαι**: The MSS. ὀλέσαι. ὀλέσθαι would not be so good. He had killed the mother, and so was about to kill the child.—42. **ματρὸς βαρείᾳ σὺν πάθᾳ**: The same principle as λῆμα Κορωνίδος (v. 25). The ill-fate of the mother = the ill-fated mother. — 43. **βάματι δ' ἐν πρώτῳ**: An exaggeration of τριτάτῳ, which Aristarchos preferred, after Π. 13, 20: τρὶς μὲν ὀρέξατ' ἰὼν (Ποσειδῶν), τὸ δὲ τέτρατον ἵκετο τέκμωρ (Schol.). Bergk suggests τέρτῳ (Aeol.) = τρίτῳ. See note on O. 8, 46.—**νεκροῦ**: There is no good fem.—44. **διέφαινε**: Imperfect of vision, in an intercalated clause. So the best MS. διέφανε would be an unusual intransitive, "flamed apart," literally "shone apart," "opened a path of light." The flames were harmless to him.—45. **διδάξαι**: The old final infinitive.—46. **ἀνθρώποισιν**: More sympathetic than ἀνθρώπων.

Στρ. γ'.—47. **αὐτοφύτων**: In contradistinction to wounds.—48. **ξυνάονες**: The sphere of partnership and companionship is wider in Greek than in English. We usu. make the disease, not the sufferer, the companion. See Lexx. under σύνειμι, συνοικῶ, συνναίω.—50. **θερινῷ πυρί**: Sunstroke. Perh. "Summer fever."—51. **ἔξαγεν**: "Brought out," still used by the profession.—**τοὺς μέν**: Resumes the division indicated, v. 47.—**μαλακαῖς ἐπαοιδαῖς**: Incantations were a regular part of physic among the Greek medicine-men. The order is the order of severity. So. Aiax, 581: οὐ πρὸς ἰατροῦ σοφοῦ | θροεῖν ἐπῳδὰς πρὸς τομῶντι πήματι.—**ἀμφέπων . . . πίνοντας . . . περάπτων**: P. breaks what seems to him the hateful uniformity by putting πίνοντας instead of a causative, such as πιπίσκων, or an abstract, such as ποτοῖς.—52. **προσανέα**: "Soothing potions." — **περάπτων . . . φάρμακα**: "Swathing with simples." Plasters and poultices are conspicuous in early leechcraft. περάπτων (Aeolic) = περιάπτων. So N. 11, 40: περύδοις.—53. **τομαῖς ἔστασεν ὀρθούς**: τομή is the regular surgical word for our "knife," and the pl. gives the temporal effect of τέμνων. P. makes in ἔστασεν a sudden and effective change to the finite verb, so as to be done with it. Comp. O. 1, 4: P. 1, 55. ἱστάς would be feeble. To punctuate at ἔξαγεν · and make τοὺς μέν

. . . *τοὺς δὲ προσανέα* depend on *ἔστασεν* is to efface the growth of the sentence and the rhythm. The methods are in the durative tenses, the results in the complexive (aorist).

Ἀντ. γ′.—54. **δέδεται**: "Is a thrall," "is in bondage." *δεῖται* would mean "lets itself be enthralled by." The instr. dative is the regular construction.—55. **ἔτραπεν . . . κομίσαι**: P. 9, 47: *ἔτραπε . . . παρφάμεν.* The prose *προτρέπειν* has lost its color.—**ἀγάνορι**: Cf. P. 10, 18: *ἀγάνορα πλοῦτον*, and O. 1, 2: *μεγάνορος . . . πλούτου.* One cannot help thinking of *χρήματα χρήματ' ἀνήρ* (I. 2, 11). See Plato's criticism of this passage, Resp. 3, 408 B. C.—56. **ἄνδρ(α)**: Hippolytos, son of Theseus, acc. to the Schol. Comp. Verg. Aen. 7, 765–774.—**κομίσαι**: N. 8, 44: *τεὰν ψυχὰν κομίξαι | οὔ μοι δυνατόν.*—57. **ἀλωκότα**: Sc. *θανάτῳ.*—**χερσί**: O. 9, 32: *σκύταλον τίναξε χερσίν.* The addition of "hand" does not give the same vigor in English.—**ἀμφοῖν**: The Hesiodic fragment tells only of the death of Asklepios (Athenag. Leg. p. 134).—58. **ἐνέσκιμψεν**: "Brought crashing down."—59. **θναταῖς φρασίν**: Depends on *ἐοικότα*, and is not dat. of manner (Dissen) to *μαστευέμεν*, *modesta mente.* Cf. I. 4 (5), 16: *θνατὰ θνατοῖσι πρέπει.*—60. **τὸ πὰρ ποδός**: P. 10, 62: *φροντίδα τὰν πὰρ ποδός* (I. 7, 13: *τὸ . . . πρὸ ποδός*), "that which stretches from the place of the foot," "our nearest business."—**οἷας εἰμὲν αἴσας**: As Archilochos says: *γίγνωσκε δ' οἷος ῥυσμὸς ἀνθρώπους ἔχει. αἴσας*: Gen. of the owner.

Ἐπ. γ′.—61. **φίλα ψυχά**: P. is addressing himself and swinging back to his theme. "Asklepios sought to rescue a man fordone. We must see only that which is meet, what is before us, what are the limits of our fate. Seek not the life of the immortals, my soul; do the work of the day, play thy humble part to the end. And yet, would that I could bring the double delight of health and poesy; would that my song had power to charm Cheiron! Then the unreal would be achieved by the real, health which I cannot bring by poesy which I do." *φίλα ψυχά* of Hieron would be too sweet. It is more likely that P. is taking a lesson to himself.—**βίον ἀθάνατον** = *τὸ ἐξομοιοῦσθαι τοῖς θεοῖς* (Schol.).—62. **τὰν δ' ἔμπρακτον ἄντλει μαχανάν**: "Exhaust all practicable means," "drain each resource."—63. **εἰ δὲ . . . ἔναι(ε)**: Wish felt in the condition.—64. **μελιγάρυες ὕμνοι**: So O. 11 (10), 4; N. 3, 4.—66. **ἀνδράσιν**: The plural is part of the shyness with which the poet alludes to Hieron's disorder.—**θερμᾶν νόσων**: "Fevers."

—67. ἤ τινα Λατοΐδα, κτέ.: "Some one called (the son) of Latoides, or son of the Sire;" Asklepios or Apollo, son of the great Sire Zeus. Bergk suggests ἢ πατέρα = Ἀπόλλω.—68. καί κεν . . . μόλον: This shows that the poem was composed in Greece, and not in Sicily.—Ἰονίαν . . . θάλασσαν: Elsewhere (N. 4, 53) called Ἰόνιον πόρον.—69. Ἀρέθουσαν: The famous fountain of Ortygia (P. 2, 6), called N. 1, 1: ἄμπνευμα σεμνὸν Ἀλφεοῦ.—Αἰτναῖον ξένον: See P. 1.

Στρ. δ'.—70. νέμει: "Rules" without an object.—71. ἀστοῖς: Seems to mean here the rank and file of the citizens (O. 13, 2).—ἀγαθοῖς: The optimates, doubtless, for they are "the good" to a Dorian.—72. χάριτας = χάρματα.—73. ὑγίειαν . . . χρυσέαν: See P. 1, 1; and for the praise of health, comp. Lucian's De lapsu inter salutandum.—κῶμόν τ(ε): On the effect of τε in twinning the two χάριτες, see O. 1, 62.—ἀέθλων Πυθίων: Depends on στεφάνοις. So N. 5, 5: παγκρατίου στέφανον. — αἴγλαν στεφάνοις: Cf. O. 1, 15: ἀγλαΐζεται δὲ καὶ μουσικᾶς ἐν ἀώτῳ, and O. 11 (10), 13: κόσμον ἐπὶ στεφάνῳ . . . ἁδυμελῆ κελαδήσω. The song lends additional lustre to the lustrous crowns. The plur. on account of the victories of Pherenikos.—74. Φερένικος: O. 1, 18.—ἐν Κίρρᾳ ποτέ: Kirrha was the Delphian hippodrome. The victory was won at least eight years before. — 75. φαμί: Out of construction. Elsewhere in P. with acc. and inf.—φάος: Acc. to J. H. H. Schmidt, φάος is the light of joy (O. 10 [11], 25; I. 2, 17), φέγγος, for which we here have αἴγλαν, is the light of glory (O. 2, 58; P. 9, 97; N. 3, 64; 9, 42).

Ἀντ. δ'.—77. ἀλλ(ά): "Well," since that may not be.—ἐπεύξασθαι: "Offer a vow to," not simply "pray."—ἐθέλω: See P. 1, 62. —78. Ματρί: Magna Mater or Rhea (Kybele is not mentioned in Pindar). The worship of this Phrygian goddess was hereditary in the flute-playing family of P. (see P. 12), and he had a chapel in front of his house dedicated to the joint service of Rhea and Pan. Among the κοῦραι, who sang παρθένια by night to the two deities, are said to have been P.'s daughters, Eumetis and Protomache. The Scholiasts tell us that Magna Mater was τῶν νόσων αὐξητικὴ καὶ μειωτική. Welcker takes κοῦραι with Πανί, and considers them to be nymphs. But there is an evident connection between the μολπή and the ἐπευχή. — σὺν Πανί: Cf. fr. VI. 1: ὦ Πάν, . . . σεμνῶν ἀδύτων φύλαξ, Ματρὸς μεγάλας ὀπαδέ.—80. λόγων . . . κορυφάν: "The right point (the lesson) of sayings."—μανθάνων:

"Learning." The lesson is ever before him. It is a proverb.—81. **ἓν παρ' ἐσλὸν, κτέ.**: One and two are typical. So we have not to do with avoirdupois or apothecaries' weight in Spenser's "a dram of sweete is worth a pound of soure" (F. Q. III. 30).—82. **κόσμῳ** = *κοσμίως*.—83. **τὰ καλὰ τρέψαντες ἔξω**: Another proverbial locution; "turning the fair part outward" (of clothes), as we might say, "putting the best foot foremost" (of shoes).

Ἐπ. δ'.—84. **τὶν δὲ . . . ἔπεται**: Thy *ἓν ἐσλόν* is great.—85. **δέρκεται**: As the Biblical "look upon" (with favor). Comp. O. 7, 11: *ἄλλοτε δ' ἄλλον ἐποπτεύει Χάρις*. "The eyes of the Lord are upon the righteous."—86. **εἴ τιν' ἀνθρ.**: Comp. O. 1, 54.—**ὁ μέγας πότμος**: N. 4, 42: *πότμος ἄναξ*.—**ἀσφαλὴς** = *ἄπταιστος*.—87. **ἔγεντ(ο)** = *ἐγένετο*: Aor. with neg.—**Πηλεῖ . . . Κάδμῳ**: Proverbial examples of high fortune and noble character, O. 2, 86.—89. **οἵ** = *οὗτοι*.—**σχεῖν**: O. 2, 10.—**χρυσαμπύκων . . . Μοισᾶν**: The Muses so styled again, I. 2, 1.—90. **ἐν ὄρει**: Pelion. Cf. N. 5, 22: *πρόφρων δὲ καὶ κεῖνος ἀειδ' ἐν Παλίῳ | Μοισᾶν ὁ κάλλιστος χορός*. The marriage of Peleus and Thetis was a favorite theme with the poets. See N. 4, 65, quoted below. Catullus makes the Fates sing at the wedding (64, 322).—91. **ὁπόθ'**: The indic. of a single occasion. With the indic. *ὁπότε* has very much the sense of *ἡνίκα*. Comp. O. 1, 37; 9, 104; P. 8, 41; 11, 19; I. 6 (7), 6; fr. V. 1, 6.—92. **Νηρέος**: The sea-gods were oracular. So Poseidon (O. 6, 58). So Proteus and Glaukos. For Nereus as a prophet, the commentators cite Hesiod, Theog. 233, Eur. Hel. 15, Hor. Od. 1, 15, 5. See also P. 9, 101.

Στρ. ε'.—94. **Κρόνου παῖδας . . . ἴδον, κτέ.**: N. 4, 65: *εἶδεν δ' εὔκυκλον ἕδραν, τᾶς οὐρανοῦ βασιλῆες πόντου τ' ἐφεζόμενοι, κτέ.*—95. **Διὸς . . . χάριν**: Here "thanks to Zeus."—96. **ἔστασαν ὀρθὰν καρδίαν**: "Raised their hearts again," "raised their sunken hearts," *ὀρθάν* being proleptic, "erect."—98. **μέρος**: *ἐρήμωσαν*, with two acc., as *ἀφαιρεῖσθαι* in prose.—**αἱ τρεῖς**: Ino, Agaue, Autonoë. Cf. O. 2, 25.—99. **Θυώνᾳ** = *Σεμέλᾳ*.

Ἀντ. ε'.—101. **τίκτεν**: P. uses the imperf. seven times (nearly all in dactylo-epitrites), the aorist nine times. See note on O. 6, 41.—**τόξοις**: Il. 22, 359: *ἤματι τῷ ὅτε κέν σε Πάρις καὶ Φοῖβος Ἀπόλλων | ἐσθλὸν ἐόντ' ὀλέσωσιν ἐνὶ Σκαιῇσι πύλῃσι*.—102. **καιόμενος**: See O. 3, 6.—104. **τυγχάνοντ' εὖ πασχέμεν** = *εὐτυχοῦντ' εὖ*

πασχέμεν. Comp. O. 2, 56: *τὸ δὲ τυχεῖν*, "success," and N. 1, 32: *ἀλλ' ἑόντων εὖ παθεῖν, κτέ.* — **ἄλλοτε δ' ἀλλοῖαι, κτέ.**: O. 7, 95: *ἄλλοτ' ἀλλοῖαι διαιθύσσουσιν αὖραι.*—106. **πάμπολυς**: So Dissen for *ὃς πολύς*. Others *ἅπλετος*. π. with *ἐπιβρίσαις*, "in all its fulness."—**ἐπιβρίσαις**: "Coming down with weight."

Ἐπ. ε'. — 107. **σμικρὸς ἐν σμικροῖς, κτέ.**: *σμικροῖς* is neut. "I will be small when my fortunes are small, great when they are great." P. puts himself in Hieron's place. See O. 2, 45.—108. **τὸν ἀμφέποντ' αἰεὶ . . . δαίμον(α)**: "My shifting fortune." Though prosperity is a *πολύφιλος ἑπέτας*, excessive prosperity is dangerous, and the wise man must be prepared to do homage to the fortunes that attend him from time to time.—**φρασίν**: "Heartily." —109. **ἀσκήσω**: So *ἀσκεῖται Θέμις*, O. 8, 22; N. 11, 8. *ἀ.* of honor and homage, while **θεραπεύων** is used of service. — **κατ' ἐμὰν . . . μαχανάν**: "To the extent of my power," "with all my might." Cf. v. 62: *τὰν ἔμπρακτον ἄντλει μαχανάν.*—110. **εἰ δέ μοι . . . ὀρέξαι**: Hieron might be expected to say *ὄρεξεν*. P. looks upon such fortune as a dream. See note on O. 6, 4.—111. **εὑρέσθαι**: "Gain." P. 1, 48.—**πρόσω**: With a solemn indefiniteness, that is yet made sufficiently plain by the mention of Nestor and Sarpedon. The *πρόσω* is "among them that shall call this time ancient" (Dante), where songs shall make thee what N. and S. are to us.—112. **Νέστορα**: A model prince, though mentioned by P. only here and P. 6, 35, *Μεσσανίου γέροντος*. — **Σαρπηδόν(α)**: Lykian Sarpedon balances (Pylian) Nestor. One shining light is taken out of each camp. Sarpedon, we are reminded, was the grandson of Bellerophon, B. was from Corinth, and Corinth was the metropolis of Syracuse. But P. is thinking of Homer and the looming figures of Nestor on the Greek, Sarpedon on the Trojan side. Some quiet mischief in this, perhaps (N. 7, 21).—**ἀνθρώπων φάτις**: *φάτις* = *φάτιας*, *hominum fabulas*, comp. "the talk of the town" —"whose names are in every mouth."—113. **τέκτονες**: So Kratinos (Schol., Ar. Eq. 527): *τέκτονες εὐπαλάμων ὕμνων.*—114. **ἅρμοσαν**: "Framed." So Lat. *pangere*.—115. **χρονία τελέθει**: Cf. N. 4, 6: *ῥῆμα δ' ἐργμάτων χρονιώτερον βιοτεύει.* — **πράξασθ(αι)** = **εὑρέσθαι** (v. 111).

PYTHIA IV.

Arkesilas* IV., son of Battos IV., king of Kyrene, won a Pythian victory with the chariot, P. 31 (Ol. 78, 3 = 466 B.C.). This victory is commemorated in the fourth and fifth Pythian odes. P. 5 was composed to celebrate the return of the victorious πομπή, which took place, as has been conjectured, at the time of the Κάρνεια, a festival which fell about the same time as the Pythian. The fourth ode was doubtless composed to be sung at a banquet in the royal palace, and seems to have been prepared at the urgent request of one Damophilos, who had been exiled by Arkesilas for participating in an aristocratic rebellion. That he was related to Arkesilas, that he was akin to Pindar, is little more than conjecture. "Urgent request" means in Pindar's case a lordly recompense. The poem was a grand peace-offering, and the reconciliation had doubtless been quietly arranged in advance.

Not only in size, but also in many other respects, the fourth Pythian is Pindar's greatest poem—a prime favorite with all Pindaric scholars. The obscurities are few in proportion to the bulk, the diction is noble and brilliant. The aesthetic value is great, for in this poem we have a whole incorporated theory of the lyric treatment of epic themes, the Argonautic expedition in points of light.

After a brief invocation of the Muse, Pindar tells how the priestess of Apollo bade Battos leave his sacred island, Thera, and found a city on a shimmering hill in Libya, and thus bring to honor the prophecy of Medeia (vv. 1–9).

In the Prophecy of Medeia, we learn the story of the wonderful clod that a deity delivered to the Argonaut Euphamos where the Libyan lake Tritonis empties into the sea. Washed overboard, this symbol of sovereignty followed the wet main to

* Doric form of Arkesilaos.

Thera, whence the descendants of Euphamos should, at the bidding of Apollo, go forth and possess the land promised to their ancestor (vv. 10–56).

Such is the prophecy that was fulfilled by Battos, the founder of Kyrene, and it is to the descendant of this Battos in the eighth generation that Apollo has given the glory of the victory in the chariot-race, the theme of Pindar's song (vv. 57–69).

So far the overture. Then follows the Quest of the Golden Fleece, or the Voyage of the Argonauts, which constitutes the bulk of the poem (vv. 70–256).

On their return voyage the Argonauts had shared the couches of Lemnian heroines. From such a union came the stock of Euphamos, which went first to Lakedaimon, thence to Thera, and from Thera to Kyrene (v. 261).

Here the poem seems to pause. A stop at Κυράνας (v. 261) would satisfy mind and ear. But P. continues with an afterthought participle, which emphasizes the importance of right counsel, and prepares the message that he has to deliver. The message is one that needs delicate handling, and, like the wise woman of Tekoah, P. clothes it in a parable—the Apologue of the Lopped Oak (vv. 263–268).

The answer is not given at once. The king is a healer that knows well the art of the soothing hand. The king is one that, under the guidance of God, can put the shaken city on its true foundation. He has only to will and it is done. Let him then take counsel, and consider what Homer said, that a fair messenger makes fair tidings. Such a fair messenger is the poet's Muse (vv. 270–279).

The way being thus prepared, the name of Damophilos is mentioned for the first time, and the praise of the banished nobleman is blended with an appeal for such forgiveness as Zeus accorded the Titans. "Let him see his home again; let him take his delight in banquets by Apollo's fountain. Let him make melody on the harp. Let his days be days of quietness, himself all harmless, by the world unharmed. Then he can tell what a well-spring of song he found for Arkesilas at Thebes" (vv. 281–299).

As the fourth Pythian is thrown out of line with the other odes by its size, and as this characteristic determines the handling of the poem, the distribution of the masses becomes a matter of leading importance and cannot be relegated, as has been

done elsewhere, to a mere summary. Pindar nowhere else goes beyond five triads. Here he has the relatively vast structure of thirteen. If the introduction bore any proportion to the myth, or to the introductions of the other poems, we should have a large porch of song. What do we find? The poet seems to enter upon the theme at once, as if he were composing an epic and not a lyric. The ringing relative that so often introduces the myth makes itself heard almost immediately after the invocation of the Muse (v. 4). We slip out of port in a moment, and find ourselves in the midst of the returning Argonauts. But the introduction is longer than it seems. The first three triads constitute an introductory epyllion—the Prophecy of Medeia—which bears a just proportion to the rest. Only if the usual measure were observed the myth would occupy seven triads and the conclusion three (3+7+3), but the story runs over into the eleventh triad, when the poet chides himself as having lingered too long (v. 247), and the slow imperfects give way to the rapid aorists. He calls on Arkesilas (v. 250) in order to show that he is hasting to Kyrene, and the emphasis laid on the guidance of Apollo prepares the conclusion. Notice that the story of the Argonauts makes the same returning sweep to Arkesilas and Apollo as the Prophecy of Medeia (vv. 65, 66). Apollo is an oracular god, and speaks in riddles. "So read me," the poet says, "the riddle of Oidipus" (v. 263). After this riddle is given, "fulfil the word of Homer" (v. 277). Both Oidipus and Homer, be it noted, are Apollinic. The answer to the riddle is—Damophilos (v. 281); but it is not until the poet has claimed the good messenger's credit, according to the word of Homer, that he brings forth the name. The poem closes with a commendation of the banished nobleman, and with the evident intimation that this song was made at his desire (v. 299).

The myth itself (vv. 70–256) is natural enough. It is natural enough that in celebrating the victory of Arkesilas, Pindar should sing of the founding of Kyrene; and the introduction of the Argonautic expedition may be justified on general grounds; but this is not the only time that Pindar has sung Kyrene. In P. 5 Battos and the Aigeidai come to honor, in P. 9, the heroine Kyrene, but there is no such overwhelming excess of the myth. In the length of the myth nothing more is to be seen than the costliness of the offering. If the poem was to be long, the myth must needs be long.

There are those who see in Pindar's Argonautic expedition a parable. Damophilos is Iason. Then Arkesilas must be Pelias —which is incredible. Damophilos is anybody else, anything else. Sooner the soul of Phrixos (v. 159), sooner the mystic clod that Euphamos received (v. 21). The tarrying of the soul of Phrixos, the drifting of the clod, the long voyage of the Argonauts, may be symbolical of the banishment of Damophilos. He could not rest save in Kyrene (v. 294). The true keynote, then, is the sweetness of return, the sweetness of the fulfilment of prophecy and of the fruition of hope long delayed. The ancient prophecy came to pass, and Battos founded Kyrene (vv. 6, 260). The word of Medeia was brought to honor in the seventeenth generation (v. 10). The ships should one day be exchanged for chariots (v. 18). The clod, following the watery main, was borne to Thera, not to Tainaros (v. 42), and yet the pledge failed not. Iason came back to his native land (v. 78). Everybody comes back, not Iason alone, else the moral were too pointed. Let Damophilos come back. Let there be one Kyrenaian more.

The measures are dactylo-epitrite (Dorian), and the grave, oracular tone is heard in rhythm as well as in diction.

"As this poem, among all the Pindaric odes, approaches the epos most closely, so the rhythmical composition reminds one of the simplicity of an hexametrical hymn. Four times in succession we have precisely the same pentapody,

$$\llcorner \smile \smile | — — | — \smile \smile | — \smile \smile | — \wedge,$$

the close of which reminds us of the hexameter, which, like it, prefers the trisyllabic bar towards the close. Another example of this will be sought in vain throughout Pindar. These five pentapodies are followed by nine tetrapodies, interrupted only by a dipody in the middle of the strophe, where there is usually most movement" (J. H. H. Schmidt).

Στρ. α'.—1. **Σάμερον . . . στᾶμεν**: So N. 1, 19: *ἔσταν δ' ἐπ' αὐλείαις θύραις*. P. "floats double." The Muse is his shadow. *στᾶμεν* = *στῆναι*. So *βᾶμεν* (v. 39) = *βῆναι*.—**ἀνδρὶ φίλῳ**: See on P. 1, 92.—2. **εὐίππου**: Comp. v. 17.—**Κυράνας**: See on P. 1, 60.—**Ἀρκεσίλᾳ**: The position gives zest to the postponed proper name. Comp. P. 8, 43.—3. **Λατοίδαισιν**: Comp. N. 6, 42: *ἀδὼν ἔρνεσι Λατοῦς* (of a victory at the Pythian games); 9, 4: *πατέρι καὶ διδύμοις παίδεσσιν . . . Πυθῶνος αἰπεινᾶς ὁμοκλάροις ἐπόπταις*. Apollo and Artemis, together with their mother, presided over the Pythian

games. Hence **ὀφειλόμενον.—αὔξῃς**: "Freshen the gale of songs" (Fennell). — **οὖρον ὕμνων**: N. 6, 31: *ἐπέων . . . οὖρον*. P. makes much use of nautical metaphors and similes, but as the Battiads were originally Minyans, a manner of Vikings (O. 14, 4), there is a special Argonautical propriety in this use of *οὖρον*.—4. **χρυσέων . . . αἰητῶν**: There were two golden eagles on the *ὀμφαλός* at Delphi, the white stone navel, at which two eagles, sent from east and west, had met, and so determined the centre of the earth. *αἰητῶν* in one MS.—5. **οὐκ ἀποδάμου . . . τυχόντος**: When the god was present in person the oracle was so much more potent. Cf. P. 3, 27: *ἐν δ' ἄρα μηλοδόκῳ Πυθῶνι τόσσαις*. Apollo was a migratory god, now in Lykia, now in Delos (P. 1, 39). For Apollo's sojourn among the Hyperboreans, see P. 10, 30 foll.—**ἴρεα**, an Aeolic form = *ἱέρεια*, which Christ gives. Böckh and others, *ἰρέα*.—6. **χρῆσεν οἰκιστῆρα Βάττον**: "Appointed by an oracle Battos (as) colonizer." Comp. O. 7, 32: *πλόον εἶπε*, where the verbal element is felt, as here.—**καρποφόρου Λιβύας**: P. 9, 52: *οὔτε παγκάρπων φυτῶν νήποινον*.—**ἱερὰν | νᾶσον**: Thera (Santorini = Saint Eirene).—7. **ὡς . . . κτίσσειεν** = *κτίσαι*. As *χρῆσεν* is here a verb of will, *ὡς* is hardly so purely final as in O. 10 (11), 28; N. 8, 36. It is used rather as *ὅφρα*, P. 1, 72. Comp. Il. 1, 558: *τῇ σ' οἵῳ κατανεῦσαι ἐτήτυμον ὡς Ἀχιλῆα | τιμήσῃς, ὀλέσῃς δὲ πολέας ἐπὶ νηυσὶν Ἀχαιῶν*, and L. and S. ed. 7, s. v. *ὅπως*, end.—8. **ἀργινόεντι μαστῷ**: "A shimmering hill," an Albion Mamelon. P. 9, 35: *ὄχθον . . . ἀμφίπεδον*. Kyrene was built on a chalk cliff. For description and recent researches, see F. B. Goddard in Am. Journ. of Philology, V. 31 foll.

Ἀντ. α'.—9. **ἀγκομίσαι**: "Bring back safe," "redeem," "fulfil." Cf. "my word shall not return unto me void." The MSS. have *ἀγκομίσαι θ'*, of which the editors have made *ἀγκομίσαιθ'*. P. nowhere uses the middle of *κομίζω*, nor is it necessary here.—10. **ἑβδόμᾳ καὶ σὺν δεκάτᾳ**: As this is not equivalent to *σὺν ἑβδόμᾳ καὶ σὺν δεκάτᾳ*, P. 1, 14 is not a parallel. Cf. O. 13, 58: *γένει φίλῳ σὺν Ἀτρέος*. It is idle to count these seventeen generations.—**Θήραιον**: "Uttered in Thera," the *ἁλίπλακτος γᾶ* of v. 14.—**ζαμενής**: *Animosa*. Others think of *non sine Dis animosa*, and consider Medea "inspired." It is simply "bold," "brave," "high-spirited," as suits such a heroine. There is no such curious adaptation of epithet to circumstance as we find in the hive-work of Horace (*apis Matinae | more modoque*).—13. **Κέκλυτε**: The

speech ends, v. 56. — 14. **Ἐπάφοιο κόραν**: Epaphos, son of Zeus and Io. The Scholiasts notice the blending of nymph and country, which is very easy here, as *ῥίζαν* and *φυτεύσεσθαι* are often used of persons. N. 5, 7: *ἐκ δὲ Κρόνου καὶ Ζηνὸς ἥρωας αἰχματὰς φυτευθέντας τᾶσδε γᾶς.*—15. **ἀστέων ῥίζαν**: This root, which is to spring up out of Libya, is Kyrene, metropolis of Apollonia, Hesperides, Barka, etc. — **φυτεύσεσθαι**: "Shall have planted in her" (Fennell), as one should say "shall conceive and bring forth." P. has no fut. pass. apart from the fut. middle.—**μελησίμβροτον**: Only here in Greek. Comp. Od. 12, 70: *Ἀργὼ πᾶσι μέλουσα.*—16. **ἐν Ἄμμωνος θεμέθλοις**: The whole region was sacred to Zeus Ammon (Schol.).

Ἐπ. α'. — 17. **ἀντὶ δελφίνων, κτέ.**: The dolphins were to the Greeks the horses of the sea, and we must not spoil poetry by introducing the notions of "fisheries" and "studs," as some have done. On the speed of the dolphin, see P. 2, 50: *θεὸς . . . θαλασσαῖον παραμείβεται | δελφῖνα*, and N. 6, 72: *δελφῖνί κεν | τάχος δι' ἅλμας εἰκάζοιμι Μελησίαν.*—**θοάς**: P. 2, 8.—18. **ἀνία τ' ἀντ' ἐρετμῶν δίφρους τε**: The figure *ἐν διὰ δυοῖν*, much abused in Latin, can hardly be proved for Greek, and *ἀνία δίφρους τε* is not *ἀνία δίφρων*. The correspondence between "oar" and "rein" is not to be pressed, the "rein" being rather "the rudder" (*πηδάλιον*). The two spheres of ship and chariot have much in common, and borrow much from each other.—**νωμάσοισιν**: *νωμᾶν* of ships, P. 1, 86: *νώμα δικαίῳ πηδαλίῳ στρατόν*, of reins, as here, I. 1, 15: *ἀνία . . . νωμάσαντ(α)*. Subject "they," i. e., "men."—**ἀελλόποδας**: For the metonymy, comp. P. 2, 11: *ἅρματα πεισιχάλινα*, and O. 5, 2: *ἀκαμαντόποδος ἀπήνας.* — 19. **κεῖνος ὄρνις**: "That token," the clod of earth (v. 21). *ὄρνις* and *οἰωνός* are familiarly used without too lively a sense of the bird meaning. See Ar. Av. 719: *ὄρνιν δὲ νομίζετε πάνθ' ὅσαπερ περὶ μαντείας διακρίνει*, and Professor Postgate in Amer. Journ. of Phil. IV. 70. —20. **Τριτωνίδος ἐν προχοαῖς**: The geography of the Argonautic expedition will always be misty, and the mistiness is essential to its poetry. On their return from Kolchoi, the Argonauts passed by the Phasis into Okeanos, thence to the Red Sea, carried their ship overland twelve days, reached Lake Tritonis, in Libya, and found an outlet from Lake Tritonis to the Mediterranean. The Okeanos is not our Ocean, the Red Sea is not our Red Sea, the Lake Tritonis that we know is inland, and Pindar is poetry.—

21. **θεῷ ἀνέρι ϝειδομένῳ**: "A god taking to himself the likeness of man." No ambiguity to a Greek. *θεῷ* depends on *δέξατο* (v. 22), which takes the dat. of interest (see O. 13, 29), just as *πρίασθαι*, "buy," and so "take off one's hands." Ar. Ach. 812: *πόσου πρίωμαί σοι τὰ χοιρίδια; λέγε.* A gift blesseth both. The god is supposed to be Triton. Poseidon was masking as his own son and speaking to his own son (v. 45).—**γαῖαν**: An immemorial symbolism. "With our Saxon ancestors the delivery of turf was a necessary solemnity to establish the conveyance of land."—22. **πρῴραθεν**: Because he was *πρῳρεύς*.—23. **αἴσιον . . . ἔκλαγξε βροντάν**: "As a sign of favor he sounded a thunder peal." Comp. v. 197: *ἐκ νεφέων δέ Ϝοι ἀντάνσε βροντᾶς αἴσιον φθέγμα.* Bergk reads *βρονταίς*, Aeolic participle, fr. *βρόνταιμι* = *βροντῶ*.

Στρ. β'.—24. **ἄγκυραν**: In Homer's time there were no *ἄγκυραι*, only *εὐναί*.—**ποτί**: With *κρημνάντων*.—**χαλκόγενυν**: The flukes bite; hence "jaws" of an anchor, which is itself a bit. Comp. Lat. *dens ancorae*. — 25. **κρημνάντων**: Commonly considered a gen. absol. with *αὐτῶν*, or the like, understood. Not an Homeric construction, and sparingly used in P. See O. 13, 15, and below, v. 232: *ὡς ἄρ' αὐδάσαντος. ἐπέτοσσε* takes the acc. P. 10, 33, but it is hard to see why it cannot be construed with the gen. here, as *ἐπέτυχε* in prose. — **ἐπέτοσσε** = *ἐπέτυχε*: Sc. *θεὸς ἀνέρι εἰδόμενος*. On the change of subject, see O. 3, 22.—**δώδεκα . . . φέρομεν**: *φ.* is imperfect. Definite numbers usu. take the aor., but the imperfect is used when the action is checked, usu. by the aor., sometimes by the imperf. There are numberless passages from Homer on, Od. 2, 106: *ὡς τρίετες μὲν ἔληθε . . . ἀλλ' ὅτε τέτρατον ἦλθεν ἔτος.* Cf. Il. 1, 53. 54; 9, 470. 474; Od. 3, 118. 119. 305. 306, al. —26. **νώτων . . . ἐρήμων**: Cf. v. 228: *νῶτον γᾶς*, and Homer's *εὐρέα νῶτα θαλάσσης.* Here we have a desert sea of sand.—27. **εἰνάλιον δόρυ**: Consecrated oracular language.—**μήδεσιν**: Medeia was not above an allusion to her name.—**ἀνσπάσσαντες**: Usu. "drawing ashore." Mezger tr. "shouldering."—**ἀμοῖς** = *ἡμετέροις* = *ἐμοῖς*, P. 3, 41.—28. **οἰοπόλος**: An Homeric word, Il. 13, 473; Od. 11, 574.—**δαίμων**: The god of v. 21.—**περ' ὄψιν θηκάμενος**: So Bergk, after the Schol., for *πρόσοψιν θηκάμενος. περ(ι) θηκάμενος*, "having put on." In resuming the story P. amplifies it.—30. **ἅτ(ε)**: "As," "such as those in which."—**εὐεργέται**: "The hospitable." I. 5 (6), 70: *ξένων εὐεργεσίαις ἀγαπᾶται.*—31. **δεῖπν' ἐπαγγέλλοντι**: The model words are found in Od. 4, 60, where Menelaos: *σίτου θ' ἅπτεσθον καὶ χαίρετον.*

Ἀντ. β′.—32. **ἀλλὰ γάρ**: "But it might not be for." Cf. O. 1, 55. —**πρόφασις**: Is an assigned reason, true or false.—33. **Εὐρύπυλος**: Son of Poseidon and Kelaino, and king of Libya (Schol.). Poseidon (Triton) assumes a name like one of his own attributes, *εὐρυβίας* (O. 6, 58), *εὐρυμέδων* (O. 8, 31).—**Ἐννοσίδα**: So v. 173. In Homer *ἐννοσίγαιος*, *ἐνοσίχθων*. — 34. **ἀρούρας**: Is not felt as dependent on *προτυχόν*, which comes in as an after-thought, but as a partitive on *ἁρπάξαις*.—35. **προτυχόν**: "What presented itself," "what came to hand."—36. **οὐδ' ἀπίθησέ νιν**: "Nor did he fail to persuade him." Herm. *οὐδ' ἀπίθησέ Ϝιν* (dat.), "nor did he disobey him," the subject coming up emphatically in the second clause—the *ἥρως* (Euphemos) being set off against the god (Eurypylos). — 37. **Ϝοι**: The position speaks for dependence on *χεῖρ' ἀντερείσαις*. See O. 2, 16.—**βώλακα**: More special and technical than *γαῖαν* (v. 21).—**δαιμονίαν**: "Fateful."—39. **ἐναλίαν βᾶμεν**: So Thiersch for *ἐναλίᾳ βᾶμεν σὺν ἅλμᾳ*. The adj. (esp. in *-ιος*) for the prepos. and subst. So *ὑπαίθριος* (O. 6, 61). Comp. *πεδάρσιοι ναίουσι*, Aisch. Prom. 710; *θυραῖον οἰχνεῖν*, So. El. 314. The *ἐναλία βῶλαξ* would thus match the *εἰνάλιον δόρυ* and take its own course.—**βᾶμεν** = *βῆναι*. See v. 1.—**σὺν ἅλμᾳ**: Comitative-instrumental use of *σύν*. See P. 12, 21. The clod went with the spray by which it was washed into the sea.

Ἐπ. β′. — 40. **ἑσπέρας**: When men wax tired and careless.—**σπομέναν**: Coincident with *βᾶμεν*. — **ἦ μάν**: Protest. — **ὥτρυνον**: "I, Medeia." *ὥτ.* with dat., like *κελεύω* in poetry.—41. **λυσιπόνοις**: "Who relieve their masters of their toils." So also Schol. Il. 24, 734. "Reliefs," "relays," would be to us a natural translation.—43. **πρὶν ὥρας**: First and extremely rare use of *πρίν* as a preposition.—**εἰ γὰρ οἴκοι νιν βάλε**: Wish passing over into condition. — 44. **Ἄιδα στόμα**: This was one of the most famous entrances to Hades.—45. **υἱὸς ἱππάρχου Ποσειδάωνος**: A half-brother of Eurypylos on the Triton theory. This Poseidonian origin accounts for the Battiadai's love of horses.—46. **τίκτε**: See O. 6, 41.—**Καφισοῦ παρ' ὄχθαις**: A Minyan of Orchomenos (see O. 14), and so an interesting figure to a Bœotian poet. *παρ' ὄχθαις* as *παρὰ κρημνοῖσιν*, P. 3, 34.

Στρ. γ′.—47. **τετράτων παίδων . . . αἷμα**: The blood (offspring, N. 3, 65) of the fourth generation (*τ. π. ἐπιγεινομένων* need not be gen. abs.) is the fifth generation, the time of the Dorian migra-

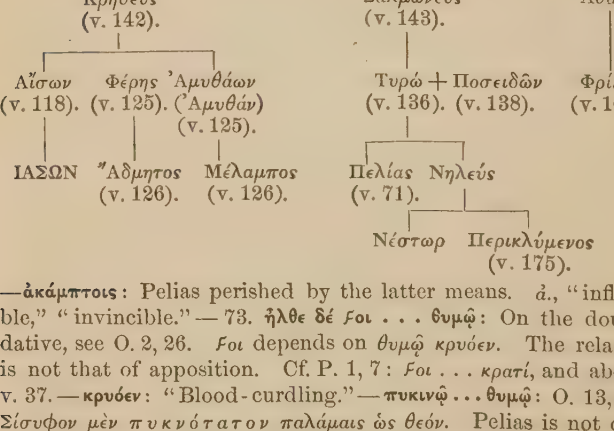
tion, or the return of the Herakleidai.—48. **σὺν Δαναοῖς**: The Danaoi (or Achaians) were the old inhabitants of the Peloponnesos, who were driven out by the general unsettling known as the Dorian conquest.—**κ(ε) . . . λάβε**: One of P.'s few unreal conditions. See O. 12, 13.—49. **ἐξανίστανται**: Prophetic present, as O. 8, 42. — **Δακεδαίμονος, κτέ.**: The order is the line of invasion, though such coincidences are not to be pressed.— 50. **νῦν γε**: Regularly *νῦν δέ*. "As it is." — **ἀλλοδαπᾶν . . . γυναικῶν**: The prophecy fulfilled, v. 252: *μίγεν . . . Λαμνιᾶν . . . ἔθνει γυναικῶν ἀνδροφόνων*. These murderous brides are often mentioned in classic poetry. See O. 4, 17.—**εὑρήσει**: See P. 2, 64. Subject is *Ἔφαμος*.—51. **τάνδε . . . νᾶσον**: P.'s range of the terminal acc. is not wide. For *ἐλθεῖν* with *δόμον*, see O. 14, 20; with *μέγαρον*, P. 4, 134; with *πεδίον*, P. 5, 52; with *Λιβύαν*, I. 3 (4), 71; with a person, I. 2, 48. For *μολεῖν*, see O. 9, 76; N. 10, 36. *ἵκεο* (P. 9, 55; N. 3, 3), *ἵκοντι* (O. 10 [11], 95), *ἀφίκετο* (P. 5, 29), *ἀφίξεται* (P. 8, 54), *ἐξίκετο* (P. 11, 35) hardly count, as these verbs are felt as transitives, "reach."—**οἵ κεν . . . τέκωνται**: The plural agrees with the sense of *γένος*. *κεν*, with the subj., as a more exact future, where in prose the future indic. would be employed; an Homeric construction, nowhere else in P.—**σὺν τιμᾷ θεῶν**: *θ.*, subjective genitive, "favor of the gods." Cf. v. 260.—52. **φῶτα**: Battos (Aristoteles), who is glorified in the next ode.—**κελαινεφέων**: Kyrene had rain, the rest of Libya none. Hence *κ.* by contrast rather than absolutely.—53. **πολυχρύσῳ**: So. O. R. 151: *τᾶς πολυχρύσου | Πυθῶνος*. The presence of Phoibos is emphasized, as v. 5.— 54. **ἀμνάσει** = *ἀναμνάσει*. — **θέμισσιν**: "Oracles." Pl. as *ἀγγελίαις*, O. 3, 28.

Ἀντ. γ'.—55. **καταβάντα**: The threshold is much higher than the floor (Od. 22, 2: *ἅλτο δ' ἐπὶ μέγαν οὐδόν*); hence, *κατ' οὐδον βάντα*, Od. 4, 680.—**χρόνῳ | ὑστέρῳ**: With *καταβάντα*.—56. **ἀγαγέν**: Doric = *ἀγαγεῖν* (see O. 1, 3).—**Νείλοιο πρὸς . . . τέμενος Κρονίδα**: "To the Nile precinct of Kronides" (Zeus Ammon). With *Νείλοιο τέμενος*, comp. O. 2, 10: *οἴκημα ποταμοῦ* = *οἴκ. ποτάμιον*. The Schol. combines N. *Κρονίδα*, and considers it equivalent to *Διὸς Νείλου*, but there is no *Ζεὺς Νεῖλος* in the sense meant.—57. **ἦ ῥα**: The Homeric asseveration (Il. 16, 750; Od. 12, 280) is well suited to the solemn, oracular passage.—**ἐπέων στίχες**: "Rows of words," "oracular verses." On the absence of *εἰσι*, see O. 1, 1.—**ἔπταξαν**: Only here in P. Not the usual tone of the word, which is ordi-

narily "to cower," as in So. Ai. 171: *σιγῇ πτήξειαν ἄφωνοι.* The attitude here assumed is that of brooding thought.—59. **υἱὲ Πολυμνάστου**: Aristoteles-Battos (v. 52).—**σὲ δ'**: O. 1, 36.—**ἐν τούτῳ λόγῳ**: "In consonance with this word" (of prophecy). — 60. **ὥρθωσεν**: "Exalted," "glorified." — **μελίσσας**: "The bee" is the Pythia. Honey is holy food. Cf. O. 6, 47. — **αὐτομάτῳ κελάδῳ**: "Unprompted cry." He had only asked a remedy for his stuttering tongue.—61. **ἐς τρίς**: The consecrated number.—**αὐδάσαισα**: The original sense of *αὐδᾶν* is not lost, as is shown by *κελάδῳ*, "loudly bade thee Hail!" The oracle is given by Herodotos, 4, 155: *Βάττ' ἐπὶ φωνὴν ἦλθες· ἄναξ δέ σε Φοίβος Ἀπόλλων | ἐς Λιβύην πέμπει μηλοτρόφον οἰκιστῆρα.*

Ἐπ. γ'. — 63. **δυσθρόου φωνᾶς**: "Slowness of speech." *Βάττος* means "stutterer." Cf. *βατταρίζω.* His real name was *Ἀριστοτέλης.* Herodotos (l. c.) says that B. was the Libyan word for "king." — **ποινά**: *ἀμοιβὴ ἢ λύσις* (Schol.). — 64. **ἦ μάλα δή**: Nowhere else in P. Od. 9, 507: *ἦ μάλα δή με παλαίφατα θέσφαθ' ἱκάνει.* There of a painful revelation, here of a joyous vision.—**μετά**: Adverbial.—**ὥτε** = *ὡς.*—**φοινικανθέμου ἦρος**: I. 3, 46: *φοινικέοισιν ἄνθησεν ῥόδοις.* The rose is the flower by excellence. Arkesilas was in the flower, the rosy flush of his youth.—65. **παισὶ τούτοις, κτέ.**: "These children" are the descendants of Battos, to whom A. is the eighth bloom. "Eighth in the line of these descendants blooms Arkesilas." Battos is counted in after the Greek fashion.—**μέρος**: P. 12, 11: *τρίτον κασιγνητᾶν μέρος.*—66. **Ἀπόλλων ἅ τε Πυθώ**: A complex; hence *ἔπορεν.* Comp. O. 5, 15. — **κῦδος . . . ἱπποδρομίας**: "Glory in chariot-racing." Others make *ἀμφικτιόνων* depend on *ἱπποδρομίας.*—**ἐξ ἀμφικτιόνων**: *ἐξ* is "over," O. 8, 54. *ἀμφικτιόνων*, not *Ἀμφικτυόνων*, "the surrounding inhabitants." This is understood of those who lived around Delphi, but it would apply with more force to the Libyan rivals of Arkesilas. So. El. 702: *δύο | Λίβυες ζυγωτῶν ἁρμάτων ἐπιστάται.*—67. **ἀπὸ . . . δώσω**: "I will assign him to the Muses" as a fit theme for song. The meetness lies in *ἀπό*, often used of that which is due. Cf. I. 7 (8), 60: *ἔδοξ' ἄρα καὶ ἀθανάτοις, | ἐσλόν γε φῶτα καὶ φθίμενον ὕμνοις θεᾶν διδόμεν.*—**αὐτόν**: *Ipsum.* Euphamos in contrast to *τῷ μέν*, his descendant, Arkesilas, the *δέ* shifting, as often in P. See O. 10 (11), 8. — 69. **σφισιν**: The house of Euphamos. — **φύτευθεν**: I. 5, 12: *δαίμων φυτεύει δόξαν ἐπήρατον. θάλλει*, v. 65, shimmers through.

Στρ. δ'. — 70. **δέξατο**: Without an object, as *ἄγει*, P. 2, 17. Bergk reads *ἀρχη 'κδέξατο*.—71. **κίνδυνος**: The dangerous quest, the *ναυτιλία*.—**κρατεροῖς . . . ἄλοις**: The Argonauts were riveted to their enterprise as the planks were riveted to the Argo, which may have suggested the figure, but we must not forget that Hera inspired them (v. 184), and so may be said to have driven the nails. The passages cited *certatim* by the editors do not really help, such as Aisch. P. V. 64, and Hor. Od. 1, 35, 17. These are not the nails of necessity, but the nails of passion — the nails that fastened the *ἴυγξ* to her wheel, just as the proverb *ἦλον ἦλῳ, clavum clavo pellere* can be used "of the expulsive power of a new affection."—**ἀδάμαντος**: On the gen. see O. 2, 79. *ἀ.* iron of special hardness.—72. **ἐξ ἀγαυῶν Αἰ.**: *ἐξ* of the source, not of the agent. So Thuc. 1, 20.—**Αἰολιδᾶν**: Here is the genealogy of Iason that seems to be followed:



—**ἀκάμπτοις**: Pelias perished by the latter means. *ἀ.*, "inflexible," "invincible."— 73. **ἦλθε δέ ϝοι . . . θυμῷ**: On the double dative, see O. 2, 26. *ϝοι* depends on *θυμῷ κρυόεν*. The relation is not that of apposition. Cf. P. 1, 7: *ϝοι . . . κρατί*, and above, v. 37. — **κρυόεν**: "Blood-curdling."— **πυκινῷ . . . θυμῷ**: O. 13, 52: *Σίσυφον μὲν πυκνότατον παλάμαις ὡς θεόν*. Pelias is not only "wary," but "crafty." Comp. v. 138: *βάλλετο κρηπῖδα σοφῶν ἐπέων*.—74. **μέσον ὀμφαλόν**: See note on v. 4.—**εὐδένδροιο . . . ματέρος**: Gaia was the first tenant of the oracle. Aisch. Eum. 1, 2: *πρῶτον μὲν εὐχῇ τῇδε πρεσβεύω θεῶν | τὴν πρωτόμαντιν Γαῖαν*, and the *ὀμφαλός* was a reminder of her. N. 7, 33: *παρὰ μέγαν ὀμφαλὸν εὐρυκόλπου | μολὼν χθονός*. Cf. P. 6, 3; 8, 59; 11, 10.

—76. **αἰπεινῶν ἀπὸ σταθμῶν**: On Pelion, where he was brought up by Cheiron. *στ.* is used in its special Homeric sense.—**εὐδείελον**: The Homeric signification "far-seen" suits Kronion after a fashion (O. 1, 111), but not Iolkos, whereas "sunny," an old interpretation, suits Kronion perfectly (O. 3, 24), and is not inapt for Iolkos, as opposed to the forest shade of Pelion and the cave of the Centaur. P. was not always clear himself as to the traditional vocabulary.

Ἀντ. δ΄.—78. **ξεῖνος αἴτ' ὢν ἀστός**: Only passage where *αἴτε* is used = *εἴτε*. Even in prose the first *εἴτε* is sometimes omitted. Iason was both.—79. **αἰχμαῖσιν διδύμαισιν**: As Homer's heroes. Od. 1, 256: *ἔχων . . . δύο δοῦρε*.—80. **ἅ τε . . . ἀμφὶ δέ**: *τε . . . δέ*, again P. 11, 29, the reverse of the common shift, *μὲν . . . τε* (O. 4, 12).—**Μαγνήτων ἐπιχώριος**: A close-fitting dress was necessary for hunters in a dense forest.—81. **παρδαλέᾳ**: So Paris, Il. 3, 17: *παρδαλέην ὤμοισιν ἔχων καὶ καμπύλα τόξα | καὶ ξίφος· αὐτὰρ ὁ δοῦρε δύω κεκορυθμένα χαλκῷ | πάλλων*. But Paris was brought up on Mt. Ida, not on Mt. Pelion, and P. has blended his colors. Philostratos II. (Imagg. c. 7) gives Iason a lion-skin, which is a symbol of the Sun, who was Medeia's grandsire, *πατρὸς Ἥλιος πατήρ*, Eur. Med. 1321.—**φρίσσοντας ὄμβρους** = *φρίσσειν ποιοῦντας* (Schol.). "Shivering showers" = "shivery showers." But as *ὄμβρος* is a *στρατὸς ἀμείλιχος* (P. 6, 12), "bristling showers" may well represent bristling spears. Comp. Il. 7, 62: *στίχες . . . ἔγχεσι πεφρικυῖαι*.—82. **οὐδὲ κομᾶν . . . κερθέντες**: He was still a boy, and had not shorn his locks off—for Greek youths were wont to dedicate their first hair to the river-gods (Schol.). Hence Pelias' sneer at him, v. 98. Others think of the *κάρη κομόωντες Ἀχαιοί*, and the vindication of his Achaian origin, despite his strange attire.—83. **ἅπαν νῶτον καταίθυσσον**: For acc. comp. P. 5, 11: *καταιθύσσει . . . μάκαιραν ἑστίαν*. As P. seems to associate *αἰθύσσω* with *αἴθω* (P. 1, 87; 5, 11), "flared all down his back." Comp. *ἀγλαοί* above.—**σφετέρας** = *ἑᾶς*. See O. 9, 78.—84. **ἀταρβάκτοιο** (not in L. & S.) = *ἀταρβάτοιο*. Herm. reads *ἀταρμύκτοιο* after Hesych. *ταρμύξασθαι· φοβηθῆναι*. I. makes trial of his unaffrighted soul—his soul that cannot be affrighted—just as, on one interpretation, Kyrene makes trial of her unmeasured strength (P. 9, 38).—85. **ἐν ἀγορᾷ πλήθοντος ὄχλου**: In prose, *πληθούσης ἀγορᾶς*, from 10 o'clock in the morning. Gen. of time, from which the gen. absol., with pres. part., springs.

Ἐπ. δ′.—86. **ὀπιζομένων**: Not gen. absol. "Of the awed beholders."—**ἔμπας**: "For all that," though they knew not that he was the heir.—**τις . . . καὶ τόδε**: "Many a one (*ὧδε δέ τις εἴπεσκε*, Hom.), among other things this."—87. **Οὔ τί που**: Half-question, half-statement. "It can't be, although it ought to be." Comp. Ar. Ran. 522, and the famous skolion of Kallistratos: *Φίλταθ' Ἁρμόδι', οὔ τί που τέθνηκας*.—**οὐδὲ μάν**: Swearing often indicates a doubt which one desires to remove (P. 1, 63). Apollo's hair is the first thing suggested by the *πλόκαμοι . . . ἀγλαοί* (v. 82). Ares is next (*ἔκπαγλος*, v. 79)—but not so beautiful as Apollo, though Aphrodite's lord—then the demigods.—**πόσις | Ἀφροδίτας**: Ares, for Hephaistos is not recognized by Pindar as the husband of Aphrodite; nor is he by Homer in the Iliad, and the episode of Od. 8, 266 was discredited in antiquity.—88. **ἐν δέ**: And yet who else can it be, for Otos and Ephialtes are dead?—**Νάξῳ**: The Aloeidai were buried in Naxos and had a cult there.—89. **Ὦτον . . . Ἐφιάλτα**: Homer calls them *πολὺ καλλίστους μετά γε κλυτὸν Ὠρίωνα* (Od. 11, 310). According to him the brothers were slain by Apollo for threatening the immortals with war. According to another account, they slew each other by the device of Artemis. The comparisons are taken from the Artemis cycle, as Iason is clearly a hunter.—**Ἐφιάλτα**: For the voc. comp. v. 175; P. 11, 62. The voc. naturally gives special prominence and interest, but it must not be pressed too much, as has been done with *Πατρόκλεις ἱππεῦ* and *Εὔμαιε συβῶτα*. Metre and variety have much to do with such shifts.—90. **καὶ μάν**: It is hard to believe Tityos dead with this gigantic youth before our eyes; hence the oath by way of confirmation, as v. 87.—**Τιτυόν**: T. was slain by Artemis. Od. 11, 580: *Λητὼ γὰρ ἤλκησε Διὸς κυδρὴν παράκοιτιν | Πυθώδ' ἐρχομένην διὰ καλλιχόρου Πανοπῆος*. Those who wish to moralize P.'s song see in these figures warning examples. It would be as fair to say that Tityos was introduced as a compliment to Arkesilas, whose ancestor he was (v. 46).—92. **ὄφρα . . . ἔραται**: *ἔρᾱται* is subj. A bit of *obbligato* reflection without any personal application. The Greek moralizes as Shakespeare quibbles.—**τᾶν ἐν δυνατῷ φιλοτάτων**: See P. 2, 34.

Στρ. ϵ′.—94. **γάρυον**: The lower range of this word, as O. 2, 96. — **ἀνὰ δ' ἡμιόνους**: Comp. O. 8, 50: *ἀν' ἵπποις*. — **ἡμιόνοις ξεστᾷ τ' ἀπήνᾳ**: Greek seldom comes nearer than this to *ἓν διὰ δυοῖν* (v. 18). Mules were a favorite team among the Thessalians as well

as among the Sicilians.—96. **δεξιτερῷ**: Iason had lost his left shoe in crossing the Anauros. See v. 75.—**κλέπτων** = *καλύπτων*. Cf. O. 6, 36. The Greek associated the dissociate radicals of these words.—97. **Ποίαν γαῖαν**: There is something disrespectful about *ποίαν*, and *γαῖαν* is not especially courteous. The Homeric formula (Od. 1, 170) is: *τίς πόθεν εἶς ἀνδρῶν; πόθι τοι πόλις ἠδὲ τοκῆες;* Peleus had come **προτροπάδαν**, looking neither to the right nor to the left of him, his eye riveted on the unsandalled foot, and seeing nothing of the *ὄπις* on the face of the multitude.—98. **ἀνθρώπων . . . χαμαιγενέων**: "Groundling wenches."—**πολιᾶς . . . γαστρός**: No father is mentioned (contrast Homer's *τοκῆες*), and the mother is an old drab, by whom Iason was "ditch-delivered." The insinuation that she petted her child is not impossible, though to less prejudiced eyes Iason could not have suggested a *μαμμάκυθος*.—99. **ἐξανῆκεν**: "Sent forth," "spewed forth," "spawned."—100. **καταμιάναις**: Ironical.

Ἀντ. ε′.—101. **θαρσήσαις ἀγανοῖσι λόγοις**: Both lessons that Iason had learned from Cheiron—boldness of action, gentleness of speech.—102. **ἀμείφθη**: This form, only here in P., becomes common in later times; perhaps "was moved to answer." Cf. *ἐστρατεύθη* (P. 1, 51).—**οἴσειν**: May be an undifferentiated fut., equiv. to a present. But the future = *μέλλειν οἴσειν* is defensible, "that I am going to show myself the bearer of Cheiron's training." Cheiron's great lesson, reverence for Zeus, and reverence for one's parents (P. 6, 23), is the very lesson which Iason is about to carry out. In restoring Aison he is obeying Zeus.—103. **Χαρικλοῦς**: Chariklo was the wife and Philyra the mother of Cheiron (P. 3, 1).—**κοῦραι . . . ἀγναί**: Repels the *πολιὰ γαστήρ*, the old drab who is supposed to have spoiled him.—104. **Ἔργον . . . εἰπών**: Zeugma for *ποιήσας*.—105. **εὐτράπελον**: The reading of the old codices, *ἐντράπελον*, might mean "to cause concern, shame, anxiety." *εὐτράπελον* (Cod. Perus.) would mean "shifty," "deceitful." "I have never said nor done aught that was not straightforward." *ἐκτράπελον* (Schol.), "out of the way," "insolent."—106. **ἀρχὰν ἀγκομίζων**: So with Bergk after the grammarian Chairis for the MS. *ἀρχαίαν κομίζων*. *ἀγκομίζων*: "To get back," pres. part. for fut. *(ἀγ)κομίξων* has been suggested, but is unnecessary. The conative present will serve. See O. 13, 59. If *ἀρχαίαν* is read, notice how far the adjective carries in the equable dactylo-epitrites. Cf. O. 11 (10), 19.—**πατρός**: Pelias had asked for his mother, Iason proudly speaks of his father.

Ἐπ. ε′.—109. **νιν**: Sc. *τιμάν*.—**λευκαῖς πιθήσαντα φρασίν**: λευκαῖς is variously interpreted. "White," i. e. "envious." Others comp. λευγαλέος (Il. 9, 119: *φρεσὶ λευγαλέῃσι πιθήσας*), λυγρός, Feunell λύσσα (*λυκya*), "yielding to his mad desires."—110. **ἀρχεδικᾶν**: "Lords by primal right," "lawful lords."—112. **κᾶδος . . . θηκάμενοι**: "Having made lamentation."—113. **μίγα κωκυτῷ**: So *μίγδα* with dat., Il. 8, 437.—114. **πέμπον**: With the imperf. the thoughts follow the motion. See note on O. 2, 23.—**σπαργάνοις ἐν πορφυρέοις**: The *σπάργανα* are also *κροκωτά*, N. 1, 38.—115. **νυκτὶ κοινάσαντες ὁδόν**: "Having made night privy to the journey." Time is often considered a companion (O. 2, 11).—**τράφεν** = *τρέφειν*: The inf. as O. 6, 33: *ἥρωι πορσαίνειν δόμεν Εἰλατίδᾳ βρέφος*.

Στρ. ς′.—117. **λευκίππων**: White horses were princely. See P. 1, 66: λευκοπώλων Τυνδαριδᾶν. — 118. **οὐ ξείναν ἱκοίμαν . . . ἄλλων**: The MSS. have *ἱκόμαν*, which is unmetrical. *οὐ ξείναν ἵκοιμ' ἄν* (=*ἀφιγμένος ἂν εἴην*), "I can't have come to a strange land" would be easy, if an aorist *ἵκοιμι* rested on a sure foundation. See P. 2, 36, where the codices have *ἵκόντ'*. The pure opt. might stand here as a half-wish, a thought begotten of a wish, "I hope it will turn out that I have come to no strange land," *οὐ* being adhaerescent. Bergk has written *οὐ μὰν ξεῖνος ἵκω γαῖαν ἄλλων*, which does not explain the corruption. *οὐ μάν* does not occur in P., though *οὐδὲ μάν* does. — **ἄλλων** = *ἀλλοτρίαν*. Cumulative. —119. **Φήρ** = *θήρ*. Only of the Centaurs. P. 3, 4.—120. **ἔγνον** = *ἔγνωσαν*.—121. **πομφόλυξαν**: For the plur. see P. 1, 13. The dualistic neut. plur. often retains the plur. verb, and there are two streams of tears here.—122. **ἂν περὶ ψυχάν**: "All round (through) his soul"—*κατὰ τὴν ἑαυτοῦ ψυχήν* (Schol.).

Ἀντ. ς′.—124. **κασίγνητοι**: Aison's brothers. See v. 72.—**σφισιν**: O. 3, 39: Ἐμμενίδαις Θήρωνί τ' ἐλθεῖν κῦδος. The brothers were an accession.—125. **κατὰ κλέος**: "At the report," "close on the report." Comp. *κατὰ πόδας*, "at the heel of," "following."—**Φέρης**: See v. 72. Most memorable to us for his part in the Alkestis of Euripides, where he declines to die for his son Admetos: *χαίρεις ὁρῶν φῶς, πατέρα δ' οὐ χαίρειν δοκεῖς;*—**Ὑπερῆδα**: A fountain in the ancient Pherai, near Iolkos, Hypereia. See commentators on Il. 2, 734; 6, 457.—126. **ἐκ δὲ Μεσσάνας**: Messene was distant, hence an implied antithesis to *ἐγγὺς μέν*.—**Ἀμυθάν** = Ἀμυθάων, as Ἀλκμάν for Ἀλκμαίων (P. 8, 46).—**Μέλαμ-**

πος: A famous seer, son of Amythan. Od. 11, 287; 15, 225.—127. ἀνεψιόν: Must depend on ἵκεν — cf. P. 11, 35: Στρόφιον ἐξίκετο—but it would be easier to have ἵκον (suggested by Bergk), and ἀνεψιοί (Hartung). ἵκον would then be in the *schema Alcmanicum*. See v. 179. It is wholly inconceivable that ἀνεψιόν should depend on εὐμενέοντες = φιλέοντες. — ἐν δαιτὸς . . . μοίρᾳ: At a shared, i. e. common, banquet.—129. ἁρμόζοντα: Comp. N. 1, 21: ἁρμόδιον δεῖπνον. The Thessalians lived well, as we know from Euripides' Alkestis, Plato's Kriton, and other familiar passages. —πᾶσαν . . . τάνυεν: "Stretched joy to its full extent," "kept it up to its full height."—130. δραπών: N. 2, 8: δρέπεσθαι κάλλιστον ἄωτον. The aor., on account of the definite number (v. 26). Otherwise we should have expected the present part., as the action is coincident with τάνυεν.

Ἐπ. ς'. — 132. πάντα: Acc. pl. with παρεκοινᾶτο. In contradistinction to v. 116: κεφάλαια λόγων. — θέμενος = ποιησάμενος. "Speaking in sober earnest."—σπουδαῖον: Before v. 129 it was all εὐφροσύνα. — 133. ἐπέσποντ(ο): Figuratively. "They took sides with him."—134. ἦλθον . . . μέγαρον: v. 51. — 136. Τυρσῦς ἐρασιπλοκάμου: See v. 72, and note the contrast to πολιᾶς . . . γαστρός, both at the time of bearing.—πραΰν . . . ὄαρον: Cf. v. 101. πρᾷος, "gentle" by nature; ἥμερος, by culture (J. H. H. Schmidt).—137. ποτιστάζον: Comp. the Biblical "distil" (Deut. 32, 2), and Homer's ῥέεν αὐδή. — 138. βάλλετο κρηπῖδα: P. 7, 3: κρηπῖδ' ἀοιδᾶν βαλέσθαι. The metaphor shifts rapidly, but the notion of drink-offering is not foreign to that of laying the foundation.—Παῖ Π.: Stately genealogical address, with effective position of vocative.—Πετραίου: Poseidon was worshipped in Thessaly as the Cleaver of the Rock, because he had opened a way through the rock for the Peneios. On the π's, see v. 150.

Στρ. ζ'.—139. ὠκύτεραι: "Are but too swift." N. 11, 48: ἀπροσίκτων δ' ἐρώτων ὀξύτεραι μανίαι. — 140. ἔπιβδαν: "Day after the feast," the next morning with all its horrors, next day's reckoning.—141. θεμισσαμένους ὀργάς: "Having ruled our tempers by the law of right (θέμις)." — ὑφαίνειν: Cf. v. 275. — 142. μία βοῦς: Not common, yet not surprising after the frequent use of heifer ("Samson's heifer") everywhere for a girl or young married woman. Cf. Aisch. Ag. 1126 (Kassandra speaks): ἄπεχε τῆς βοὸς τὸν ταῦρον. — 143. θρασυμήδεϊ Σαλμωνεῖ: See v. 72. S. imitated

Zeus's thunder and lightning, and was struck by lightning for his pains. — 144. **κείνων φυτευθέντες**: v. 256: *Εὐφάμου φυτευθέν.* — **σθένος ἀελίου**: The sun rejoiceth as a strong man to run a race.— **χρῦσέου**: *ῡ* in Homer, *υ* common in P.—145. **Μοῖραι δ' ἀφίσταντ(αι), κτέ.**: "The Fates withdraw . . . to hide their blush" (Dissen). This has a modern sound, but is better than Rauchenstein's, "The Fates avert their faces, if enmity among the members of a family obscures reverence (die heilige Scheu)." Hermann reads *αἰδοῖ*, and makes the Fates revolt against concealment.

Ἀντ. ζ'.—148. **ἀκόντεσσιν**: The historical Thessalians were famous *ἀκοντισταί*. X. Hell. 6, 1, 9.—149. **ξανθάς**: "dun."—**ἀπούραις | ἀμετέρων τοκέων, κτέ.**: This is hardly *πραῢς ὄαρος*, according to modern ideas, but Iason warms as he goes on. Comp. v. 109 with v. 101. — 150. **πλοῦτον πιαίνων**: "Feeding fat thy wealth." P. has an especial fancy for *π-* alliteration.—151. **πονεῖ**: "Irks," a rare transitive use.—**ταῦτα πορσύνοντ(α) = ὅτι ταῦτα πορσύνει.**— 152. **καὶ σκᾶπτον μόναρχον καὶ θρόνος**: The verb of *ταῦτα* is not exhausted, and there is no need of a *nominativus pendens.*—**Κρηθείδας**: Aison.—153. **ἱππόταις . . . λαοῖς**: The Thessalian cavalry was famous.—**εὔθυνε . . . δίκας**: Solon, fr. XV. 36: *εὐθύνει δὲ δίκας σκολιάς.* — 154. **τὰ μέν**: Notice the lordly indifference to *τὰ δέ*, which had already been disposed of—flocks and fields.

Ἐπ. ζ'.—155. **ἀναστήῃ**: To which the *ἀναστήσῃ*, *ἀναστήσῃς*, of the MSS. points. *ἀνασταίη*, the opt., is a rare sequence and cannot be paralleled in P. As there is no touch of a past element, *ἀνασταίη* would be a wish, and detach itself from *λῦσον*. See Am. Journ. of Phil. IV. p. 425.—**νεώτερον**, itself threatening, is reinforced by *κακόν*.—156. **Ἔσομαι | τοῖος**: "I will be such" as thou wishest me to be, will do everything thou wishest. Comp. the phrase *παντοῖον γενέσθαι.* — 157. **γηραιὸν μέρος**: Yet Pelias belonged to the same generation with Iason, acc. to Pindar (see v. 72), although not acc. to Homer, who makes Aison and Pelias half-brothers (Od. 11, 254 foll.). This makes the fraud transparent. Notice also his vigorous entrance (v. 94). It is true that his daughters cut him up, in order to restore his youth, but that does not prove that he was as old a man as Aison.—158. **σὸν δ' ἄνθος ἥβας κυμαίνει**: κ. "is swelling," "is bourgeoning." *κῦμα* is not only the "wave," but also the "swelling bud." (J. H. H. Schmidt).—159. **κομίξαι**: This refers to the ceremony of *ἀνά-*

κλησις, by which the ghosts of those who had died and been buried in foreign parts were summoned to return home and rest in their cenotaph. So we might translate κ., "lay."—160. **ἐλθόντας**: We should expect ἐλθόντα, sc. τινά. But there is a ἡμᾶς in Pelias' conscience.

Στρ. η΄. — 162. **ματρυιᾶς**: Ino-Leukothea, acc. to the common form of the familiar legend; acc. to P., Demodike (Schol.).—164. **εἰ μετάλλατόν τι**: "Whether there is aught to be followed up." Dreams might be false, for they come through the gate of ivory as well as through the gate of horn, Od. 19, 562.—**ὀτρύνει**: Sc. Ἀπόλλων, a very natural ellipsis whenever oracles are mentioned. —**ναῒ πομπάν**: Almost as one word, "a ship-home-bringing." πομπάν: Il. 6, 269; 10, 18. — 165. **τέλεσον . . . προήσειν** = ἐὰν τελέσῃς . . . προήσω.—**μοναρχεῖν | καὶ βασιλευέμεν**: Comp. v. 152: καὶ σκᾶπτον μόναρχον καὶ θρόνος.—167. **Ζεὺς ὁ γενέθλιος**: Cf. O. 8, 16. Z. was the father of their common ancestor, Aiolos.—168. **κρίθεν** = διεκρίθησαν.

Ἀντ. η΄. — 170. **ἐόντα πλόον** = ὅτι ὄντως ἔστιν. — 171. **φαινέμεν**: Comp. the use of φρουρὰν φαίνειν among the Spartans, Xen. Hell. 3, 2, 23. 5, 6. There may be an allusion to fire-signals.—**τρεῖς**: Herakles, Kastor, Polydeukes.—172. **ἑλικοβλεφάρου**: Of Aphrodite, fr. IX. 2, 5: Ἀφροδίτας ἑλικοβλεφάρου. Cf. Hesiod. Theog. 16; Hymn. in Ven. 19. — 173. **Ἐννοσίδα**: Of the sons of Poseidon (v. 33), Euphamos, ancestor of Arkesilas, is from Tainaros (v. 44); Periklymenos, grandson of Poseidon, brother of Nestor (Od. 11, 286), is from Pylos. Notice the chiasm. They are all Minyans. —**αἰδεσθέντες ἀλκάν**: In modern parlance, "from self-respect," ἀλκάν being an equiv. of "self," as χαίταν (O. 14, 24), as κόμας (P. 10, 40). ἀλκάν is "repute for valor," a brachylogy made sufficiently plain by κλέος below. αἰδώς and αἰσχύνη are often used in the sense of military honor. Il. 15, 561: ὦ φίλοι, ἀνέρες ἔστε, καὶ αἰδῶ θέσθ' ἐνὶ θυμῷ. See also v. 185.—**ὑψιχαῖται**: Hardly a reference to the top-knot. Poseidon's sons were all tall (the unit of measurement being the fathom), and if they were tall, so was their hair. Cf. οἰόζωνος (So. O. R. 846), ἑκατομπόδων (O. C. 717). —175. **Περικλύμεν(ε)**: Comp. v. 89. P. has no special interest in Periklymenos.—**εὐρυβία**: A title in the Poscidon family, O. 6, 58; P. 2, 12.—176. **ἐξ Ἀπόλλωνος**: Orpheus is the son of Oiagros (fr. X. 8, 10), but P. is not always consistent in his genealogies.—**ἀοιδᾶν**

πατήρ: Even in prose the speech-master at a symposium is a *πατὴρ λόγου* (Plat. Sympos. 177 D). — 177. **Ὀρφεύς**: First mentioned by Ibykos of Rhegion, assigned to the Argonautic expedition by Simonides of Keos.

Ἐπ. η′.—178. **πέμπε**; See v. 114.—**χρυσόραπις**: *χρυσόρραπις* is an Homeric epithet of Hermes.—179. **Ἐχίονα . . . Ἔρυτον**: Hold-fast and Pull-hard, sons of Hermes and Antianeira.—**κεχλάδοντας**: A peculiar Doric perfect participle with present signification (comp. *πεφρίκοντας*, v. 183). The Schol. makes it = *πληθύοντας*, "full to overflowing with youth." The anticipation of the plural is called *σχῆμα Ἀλκμανικόν*. See note on v. 126. Il. 5, 774; 20, 138; Od. 10, 513: *εἰς Ἀχέροντα Πυριφλεγέθων τε ῥέουσιν | Κωκυτός θ', ὃς δὴ Στυγὸς ὕδατός ἐστιν ἀπορρώξ*. The figure becomes much easier if we remember how distinctly the plural ending of the verb carries its "they," and here *κεχλάδοντας* recalls *υἱούς*.—**ταχέες**: So the better MSS. for *ταχέως*. Cf. P. 11, 48: *θοὰν ἀκτῖνα*. — 180. **Παγγαίου**: On the borders of Thrace and Macedon.—**ναιετάοντες**: "Dwelling, as they did," far to the north, while Euphamos dwelt in the far south. Cf. P. 1, 64.—181. **θυμῷ γελανεῖ**: Comp. O. 5, 2: *καρδίᾳ γελανεῖ*. Notice the cumulation.—**ἔντυεν**: O. 3, 28: *ἔντυ' ἀνάγκα*.—183. **πεφρίκοντας**: See v. 179.—184. **πόθον ἔνδαιεν Ἥρα**: Hera favored the expedition, as appears from other sources. Od. 12, 72: *Ἥρη παρέπεμψεν, ἐπεὶ φίλος ἦεν Ἰήσων*.

Στρ. θ′.—186. **τὰν ἀκίνδυνον . . . αἰῶνα**: *αἰών* is fem. P. 5, 7; N. 9, 44. The article has a contemptuous fling. So. Ai. 473: *αἰσχρὸν γὰρ ἄνδρα τοῦ μακροῦ χρῄζειν βίου*, "your."—**παρὰ ματρί**: Comp. the slur cast on Iason (v. 98), and P. 8, 85: *μολόντων πὰρ πατέρα*. — **πέσσοντ(α)**: O. 1, 83. — **ἐπὶ καὶ θανάτῳ**: Even if death were to be the meed (like *ἐπὶ μισθῷ*). — 187. **φάρμακον . . . ἐᾶς ἀρετᾶς**: *φάρμακόν τινος* is either "a remedy for" or "a means to." Here it is the latter. It is not "a solace for their valorous toil," but an "elixir of valor," as we say the "elixir of youth."—189. **λέξατο**: "Reviewed."—**ἐπαινήσαις**: Coincident action.—191. **Μόψος**: A famous soothsayer. — **ἐμβόλου**: The *ἔμβολον* was more modern, but P. had in mind the famous talking-plank in the ship Argo.—192. **ἀγκύρας**: The same mild anachronism as above, v. 24. The anchors were suspended at the prow, v. 22 and P. 10, 52. On the two anchors, see O. 6, 101.

Ἀντ. θ′.—193. **φιάλαν**: Comp. the famous scene in Thuk. 6, 32. —194. **ἐγχειικέραυνον**: So O. 13, 77: *Ζηνὸς ἐγχειικεραύνου.*—**ὠκυπόρους**: Proleptic. So *εὔφρονα* and *φιλίαν*, v. 196.—195. **κυμάτων ῥιπὰς ἀνέμων τ(ε)**: *ἀνέμων ῥιπαί* is common enough everywhere. So in our author, P. 9, 52; N. 3, 59; fr. V. 1, 6; So. Antig. 137. *ῥ.* not so common of the waves. Fr. XI. 83: *πόντου ῥιπαί.*—**ἐκάλει**: He called on Zeus, and then on the other things that he feared or desired. Nothing is more characteristic of the heathen mind than this meticulous prevision. Zeus answered for all.—198. **φθέγμα . . . ἀκτῖνες**: No *ὕστερον πρότερον.* The lightning was secondary.—199. **ἀμπνοὰν . . . ἔσταν**: A bold extension of *ἱστάναι* from motion (*νεφέλας, ὀμίχλην, κῦμα*) and sound (*βοήν, ἰαχήν, κραυγήν*) to rest and quiet. *ἀ. ἔστ.* = *ἀνέπνευσαν*, for which see So. O. R. 1221: *ἀνέπνευσά τ' ἐκ σέθεν | καὶ κατεκοίμησα τοὐμὸν ὄμμα.*

Ἐπ. θ′.—201. **ἐνίπτων**: Not the Homeric *ἐνίπτω*, but a new present formation from *ἔννεπε* (Curtius).—202. **ἄκορος**: Gives life to the dipping oar, that cannot get its fill.—203. **Ἀξείνου**: The *Ἄξεινος*, afterwards *Εὔξεινος*.—204. **ἔσσαντ(ο)** = *καθίδρυσαν.* Cf. P. 5, 42: *καθέσσαντο* (MSS.), where, however, we read *κάθεσσαν.* —205. **φοίνισσα . . . ἀγέλα ταύρων**: Cf. v: 149: *βοῶν ξανθὰς ἀγελάς.* For the sacrifice, see O. 13, 69. 81.—**Θρηκίων**: Hieron, the seat of the altar, was on the Asiatic shore and in Bithynia. The Bithynians were Thracians (Hdt. 7, 75), but Thracian had a nobler sound, such as Norse has to us, a sound of the sea. So. O. R. 196: *τὸν ἀπόξενον ὄρμον Θρήκιον κλύδωνα*, Antig. 588: *δυσπνόοις ὅταν | Θρῄσσαισιν ἔρεβος ὕφαλον ἐπιδράμῃ πνοαῖς.*—206. **νεόκτιστον**: Built by the sons of Phrixos.—**λίθων**: The best MSS. have *λίθινον*, which is a gloss. This shows that the old readers connected it with *θέναρ.*—**θέναρ**: I. 3 (4), 74: *βαθυκρήμνου πολιᾶς ἁλὸς ἐξευρὼν θέναρ*, where it means the hollow (depth) of the sea, as it elsewhere means the hollow of the hand. Acc. to the Schol. *τὸ κοίλωμα τοῦ βωμοῦ τὸ ὑποδεχόμενον τὰ θύματα.*—207. **δεσπόταν . . . ναῶν**: Poseidon.

Στρ. ι′.—208. **συνδρόμων . . . πετρᾶν**: The famous Symplegades. —**ἀμαιμάκετον**: See P. 1, 14.—210. **στίχες**: The winds come like files of armed men. Contrast P. 6, 10.—**τελευτάν**: "Death."—211. **Φᾶσιν**: Long a notable demarcation for the Greeks.—212. **κελαινώπεσσι**: See Hdt. 2, 104, on the dark skin of the Kolchians.

—**βίαν | μῖξαν** = "Joined battle," "fought hand to hand with." —213. **παρ(ά)**: "In the realm of."—**αὐτῷ**: Contrast to their previous adventures.—**πότνια . . . βελέων**: Aphrodite. Cf. Il. 21, 470: *πότνια θηρῶν* (Artemis). — 214. **ποικίλαν ἴυγγα**: See P. 2, 40, and add N. 4, 35: *ἴυγγι δ' ἕλκομαι ἦτορ*, and Plaut. Cistell. 2, 1, 4: *versor in amoris rota miser.*

'Αντ. ι'.—216. **μαινάδ(α)**: "Maddening."—217. **λιτάς**: "Supplicatory," "the litany of incantations." Cf. O. 6, 78: *λιταῖς θυσίαις*. Some prefer to consider *λιτάς* as a substantive in apposition. —**ἐκδιδάσκησεν σοφόν**: Sc. *εἶναι*. So *τούτους ἱππέας ἐδίδαξεν, τὸν υἱὸν ἱππέα ἐδιδάξατο, αὐτοὺς γενναίους ἐξεδίδαξας*.—218. **ποθεινὰ . . . 'Ελλάς** = *ποθουμένη 'Ελλάς* = *πόθος 'Ελλάδος*. — 219. **καιομέναν**: The metaphor of the *ἄλυτος κύκλος* lingers. She is a wheel of fire, lashed by Peitho, who is Aphrodite's first maid of dishonor. So Aisch. Ag. 385 (of an unholy love): *βιᾶται δ' ἁ τάλαινα Πειθώ*. —220. **πείρατ' ἀέθλων**: "The achievements of (the means of achieving) the labors."—221. **ἀντίτομα**: Magic herbs were shredded (*τέμνειν*), as in Aisch. Ag. 17: *ὕπνου τόδ' ἀντίμολπον ἐντέμνων ἄκος*.—222. **καταίνησαν**: They pledged (themselves). *Desponderunt.* "They vowed sweet union in mutual wedlock."—223. **μῖξαι**: A promise, as a vow, takes the aor. of the future. Od. 4, 252: *ὥμοσα . . . μὴ . . . ἀναφῆναι*. With *μῖξαι* cf. P. 9, 13: *ξυνὸν γάμον μιχθέντα*. On **ἐν** with *μιγνύναι*, O. 1, 90.

'Επ. ι'.—224. **ἀδαμάντινον**: So Apoll. Rhod. 3, 1285: *ἀδάμαντος ἄροτρον*.—**σκίμψατο**: "Pressed hard." L. & S. transl. "alleged!" Applies strictly to *ἄροτρον* alone, not to the oxen, which would require *ἔστησεν*. Transl.: *καί*, "with."—225. **ξανθᾶν**: See v. 149: *βοῶν ξανθὰς ἀγέλας*. — **γενύων** = *γενύων*: *υ* is semi-vocalic (consonantal). See G. Meyer, Gr. Gr. § 147. — **πνέον**: Monosyllabic. Sometimes written *πνεῦν*. See G. Meyer, Gr. Gr. § 117. — 227. **πέλασσεν**: Apoll. Rhod. 3, 1307: *εἵλκεν ἐπικρατέως παντὶ σθένει ὄφρα πελάσσῃ | ζεύγλῃ χαλκείῃ*.—**ὀρθὰς δ' αὔλακας**, *κτέ.*: "Straight stretched he the furrows as he was driving." The process and the result side by side. — 228. **ἀνά**: With *σχίζε*. *ἀν' ὀρόγυιαν* would mean "a fathom at a time," not "fathom high."—229. **βασιλεύς, | ὅστις ἄρχει ναός**: He disdains to turn to Iason.—230. **στρωμνάν**: "Coverlet."

Στρ. ια'.—231. **θυσάνῳ**: "Flocks."—232. **αὐδάσαντος**: Gen. abs.

of participle without a subject. See v. 25.—**κροκόεν**: A royal color, as well as purple. See N. 1, 38: *κροκωτὸν σπάργανον.* — 233. **ἐόλει** = *ἐϝόλει.* Plupf. of *εἴλω.* Comp. *ἔοργα* and the rest.—**ἐφετμαῖς**: P. suppresses the details. So he does not say that Medeia bade Iason not plough against the wind. Even here we have to do only with the *κεφάλαια λόγων.* For the pl., see O. 3, 28.—234. **ἀνάγκας | ἔντεσιν**: So N. 8, 3: *χερσὶν ἀνάγκας.* Comp. Hor. Od. 1, 35, 17: *sueva Necessitas | clavos trabales et cuneos manu | gestans aena.*—236. **αἰανές**: P. 1, 83.—237. **ἴυξεν**: His anguish was inarticulate (*ἀφωνήτῳ . . . ἄχει*), but his amazement forced from him the whistling *ἰύ* of astonishment.

Ἀντ. ια′.—240. **ποίας**: Cf. P. 8, 20: *ποίᾳ Παρνασίδι.*—**ἔρεπτον** = *ἤρεφον* (I. 3, 72: *ἐρέφοντα*). Homer has only an aor. *ἔρεψα.*—241. **Ἀελίου θαυμαστὸς υἱός**: Od. 10, 137: *Κίρκη ἐυπλόκαμος, δεινὴ θεὸς αὐδήεσσα, | αὐτοκασιγνήτη ὀλοόφρονος Αἰήταο· | ἀμφὼ δ' ἐκγεγάτην φαεσιμβρότου Ἠελίοιο.*—**δέρμα . . . ἔννεπεν, ἔνθα**: Prolepsis. —242. **ἐκτάνυσαν**: Poetical condensation. Phrixos had slain the ram with his sacrificial knife in honor of *Ζεὺς Λαφύστιος*, flayed him, and stretched the skin. — 243. **ἤλπετο . . . πράξεσθαι**: As *ἔλπομαι* contains an element of wish it may take the aor. *πράξασθαι* (with the MSS.) instead of the future, but P. uses the first aor. only here, and the neg. *οὐ* favors *πράξεσθαι* (P. 1, 43), unless we write *κεῖνόν κε.* Comp. P. 3, 43. The subject of *πράξ.* is *Ἰάσονα*, out of the foregoing—a violent change, but not too violent for a Greek.—244. **λόχμᾳ**: The grove of Ares.—**εἶχετο . . . γενύων**: "Was sticking to the jaws." The dragon guarded it thus when he saw Iason approaching.—245. **ναῦν κράτει**: The absence of the article does not exclude the Argo, which is never lost sight of (*πᾶσι μέλουσα*). The antecedent of the relative does not require the article.—246. **τέλεσαν ἂν . . . σιδάρου**: Picturesque addition. The finishing of the ship was the beginning, the finishing of the dragon the achievement, and there the main story ends.

Ἐπ. ια′.—247. **μακρά**: For the plur. O. 1, 52; P. 1, 34; N. 4, 71. From this point to the end of the story proper (v. 256), P. has nothing but aorists, whereas the statistics of the myth show the proportion of imperf. to aor. to be 1 : 1.78, which is unusually high. See Am. Journ. of Phil. IV. p. 162. — **κατ' ἀμαξιτόν**: The point of this is heightened by the existence of grooves in the

Greek highways, "in the old groove."—**ὥρα . . . συνάπτει**: "Time presses." *καιρὸς γάρ μ' ἐπείγει* (Schol.).—248. **ἄγημαι** = *ἡγεμών εἰμι*.—**σοφίας**: "Poetic art" (O. 1, 116). Poetry is a path (O. 9, 51).—249. **γλαυκῶπα**: O. 6, 45.—**τέχναις**: By putting him to sleep. Pl., as O. 9, 56; P. 3, 11.—250. **Ἀρκεσίλα**: The poem is soon to become more personal.—**σὺν αὐτᾷ**: "With her own help." Cf. O. 13, 53.—**φόνον**: We expect *φονόν* like *τροφόν*, but comp. Eur. I. A. 794: *τὰν κύκνου δολιχαύχενος γόνον*. "Her . . . the death of Pelias" seems violent. In the account of the return, the passage through Africa is presupposed on account of the introduction.—251. **ἐν . . . μίγεν**: "They (the Argonauts) entered the stretches of Ocean."—252. **Λαμνιᾶν . . . ἀνδροφόνων**: O. 4, 18: *Λαμνιάδων γυναικῶν*.—253. **ἀέθλοις**: Funeral games in honor of Thoas, father of Hypsipyle. See O. 4, 21.—*Fῖν'*: So Kayser for *κρίσιν*, on the strength of the Schol.'s *ἀνδρείαν*. I. 7 (8), 53: *ἴνας ἐκταμὼν δορί*.—**ἐσθᾶτος ἀμφίς**: "About (for) raiment." Such a prize is mentioned O. 9, 97. This does not exclude the wreath mentioned O. 4, 21. Note *ἀμφίς* = *ἀμφί* only here.

Στρ. ιβ'.—254. **ἐν ἀλλοδαπαῖς . . . ἀρούραις**: Familiar symbolism. So in the marriage formula *ἐπὶ παίδων γνησίων ἀρότῳ*. Eur. Phoen. 18: *μὴ σπείρε τέκνων ἄλοκα δαιμόνων βίᾳ*. The fulfilment echoes the prophecy. Cf. v. 50: *ἀλλοδαπᾶν . . . γυναικῶν | ἐν λέχεσιν*.—255. **τουτάκις** = *τότε*. P. 9, 24.—**ὑμετέρας ἀκτῖνος ὄλβου**: Run together (so-called hypallage). "Your radiant prosperity." *ἀκτῖνος* is due to Hermann. The MSS. have *ἀκτῖνας*.—**μοιρίδιον**: The rhythm connects it with *σπέρμ(α)*, and *μ. σπέρμα* is as easily understood as *μόριμος υἱός* (O. 2, 42). But the standing phrase *μόρσιμον ἦμαρ* forces the other combination with *ἅμαρ*.—256. **ἢ νύκτες**: "Or, shall I say? night." The plur., as often of "night-watches."—257. **μιχθέντες**: See v. 251.—258. **ἤθεσι**: "Abode." See P. 5, 74: *ὅθεν* (Sparta) *γεγενναμένοι | ἵκοντο Θήρανδε φῶτες Αἰγεῖδαι*.—**Καλλίσταν** = *Θήραν*.—259. **Λατοίδας**: The next ode emphasizes the agency of Apollo.—**Λιβύας πεδίον**: Cf. v. 52: *κελαινεφέων πεδίων*.—260. **σὺν θεῶν τιμαῖς**: Cf. v. 51: *σὺν τιμᾷ θεῶν*.—**κᾶστυ χρυσοθρόνου . . . Κυράνας**: *κᾶστυ* for *ἄστυ* with Hartung. More about Kyrene in P. 9.

Ἀντ. ιβ'.—262. **ὀρθόβουλον . . . ἐφευρομένοις**: An after-thought participle (P. 6, 46) which recalls *ὕμμι*, balances *σὺν θεῶν τιμαῖς*, and, like *σὺν θεῶν τιμαῖς*, gives at once the cause and condition

of success in administration, "by the devising of right counsel." These words link the conclusion to the myth, and *ὀρθόβουλον μῆτιν* prepares the way for the wisdom of Oidipus and the saying of Homer. The Battiadai are a wise race; they can read riddles and apply proverbs that bear on the management of the state. Neither text nor interpretation is settled. A full discussion is impossible in the limits assigned to this edition. I give first a close rendering of Christ's text, which I have followed: "Learn to know now the wisdom of Oidipus. For if a man with a keen-edged axe hew off the branches of a great oak and put shame on its comely seeming, e'en though its fruit fail, it puts a vote concerning itself, if at any time into the wintry fire it comes at last, or together with upright columns of lordliness being stayed it performs a wretched toil in alien walls, having left desolate its own place."—263. **γνῶθι . . . σοφίαν**: Twisted by the interpreters to mean "show thyself as wise as Oidipus." *τὰν Οἰδιπόδα σοφίαν* is as definite as *τῶν δ' Ὁμήρου καὶ τόδε συνθέμενος*. P., to whom all Theban lore was native, is repeating a parable of Oidipus, and, if I mistake not, a parable of Oidipus in exile.—264. **ἐξερείψῃ μέν**: So Christ after Bergk, who has also changed *αἰσχύνοι* into *αἰσχύνῃ*. *εἰ γάρ* with the opt. would not be consistent with P.'s handling of this form. On the other hand, *εἰ* with the subj. is found in comparison O. 7, 1.—265. **διδοῖ ψᾶφον περ' αὐτᾶς**: The oak is on trial. *διδόναι ψῆφον* is equiv. to *ἐπιψηφίζειν*. "It puts its own case to the vote." "Enables one to judge of it" (Jebb), and so shows its quality. On *περ'*, see O. 6, 38; on *αὐτᾶς*, P. 2, 34.—266. **εἴ ποτε . . . λοίσθιον**: "If at last it comes into the wintry fire," i. e., shows its good qualities by burning freely. Although it cannot bear fruit, it is good for burning, good for building. *ποτε . . . λοίσθιον* like *ποτε χρόνῳ ὑστέρῳ* (vv. 53, 55), *ποτὲ χρόνῳ* (v. 253).—267. **σὺν ὀρθαῖς . . . ἐρειδομένα**: The great oak forms a beam, which, stayed by the help of the upright columns, bears up the weight of the building. According to some, the beam is horizontal; according to others, it, too, is an *ὀρθὰ κίων*, and the *κίονες δεσπόσυναι* its fellows.—268. **μόχθον . . . δύστανον**: The weight of the building.—**ἄλλοις . . . τείχεσιν**: *ἄλλοις* = *ἀλλοτρίοις*. *τ.* cannot be the "walls of a house," only the "walls of a city." The oak is supposed to be the people, the *ὄζοι* the princes of the state of Kyrene, or the oak is the Kyrenaian nobility and the branches the members. But nothing seems clearer than that the oak is one. Who is the oak? Iason. But as Iason

would be the type of Damophilos, Arkesilas would be Pelias, which is monstrous. Are all these accessories of fire and column mere adornments? Or is "the fire insurrection and the master's house the Persian Empire?" Is this an Homeric comparison, or a Pindaric riddle? Why should not the 'wisdom of Oidipus' refer to the case of Oidipus himself? Oidipus is uttering a parable for the benefit of those to whom he had come as an exile. The parallel between the exiled Oidipus and the exiled Damophilos is one that would not insult Arkesilas, and the coincidences in detail between the oak and Oidipus are evident enough. Like the oak, Oidipus has lost his branches, his sons (*ὄζους*), who, according to one version of the legend, perished before their father, his comeliness has been marred (*θαητὸν εἶδος*), the place that knew him knows him no more (*ἐὸν ἐρημώσαισα χῶρον*), and yet, though his fruit perish (*καὶ φθινόκαρπος ἐοῖσα*), he can render services to an alien state, such services as are set forth in the Oidipus at Kolonos of Sophokles. By drawing a lesson from the mistaken course of his own people towards one of their great heroes, Pindar acquits himself of a delicate task delicately, and then, for fear of making the correspondence too close, breaks off. 'But why this parable? Thou art a timely leech.'

Ἐπ. *ιβ'*.—270. **ἐσσὶ δ' ἰατήρ**: In any case an interruption to a parable that is becoming awkward.—**ἐπικαιρότατος**: "That knowest how best to meet the time."—**Παιάν**: This is a Delphic victory, and the mention of the Healer is especially appropriate, as Apollo is the *ἀρχαγέτας* of the Battiadai, P. 5, 60.—272. **ῥᾴδιον . . . σεῖσαι**: In such passages P. delights to change the figure. *σεῖσαι* and *ἐπὶ χώρας* suggest a building, *κυβερνατήρ* forces us to think of a ship. The house suddenly floats. So. Ant. 162: *τὰ μὲν δὴ πόλεος ἀσφαλῶς θεοὶ | πολλῷ σάλῳ σείσαντες ὤρθωσαν πάλιν. ἐπὶ χώρας ἔσσαι = ὀρθῶσαι*.—275. *τίν = σοί*.—**ἐξυφαίνονται**: "For thee the web of these fair fortunes is weaving to the end." The achievement of this restoration is at hand, is in thy reach.—276. **τλᾶθι**: The imper. instead of the conditional *ἐὰν τλῇς*, as v. 165.

Στρ. *ιγ'*.—277. **τῶν δ' Ὁμήρου**: There is nothing exactly like it in our Homer, but we must remember that Homer was a wide term, and P. may have had a bad memory. The nearest, and that not near, approach is Il. 15, 207: *ἐσθλὸν καὶ τὸ τέτυκται ὅτ' ἄγγελος αἴσιμα εἰδῇ*.—**συνθέμενος**: Od. 17, 153: *ἐμεῖο δὲ σύνθεο μῦθον,*

"take to heart."—278. **πόρσυν(ε)**: "Further." "cherish."—**ἄγγελον ἐσλόν**: P. means himself.—279. **ἀγγελίας ὀρθᾶς**: "A successful message." Everything points to a private understanding between P. and Arkesilas as to the restoration of Damophilos. D. paid for the ode, and one is reminded of the Delphic oracle and the banished Alkmaionidai. It would be very innocent to suppose that P. was really pleading for a man whose pardon was not assured.—**ἐπέγνω**: With *πραπίδων*, "had knowledge of." *γιγνώσκω* occurs with gen. in Homer. Il. 4, 357: *γνῶ χωομένοιο*, Od. 21, 36: *γνώτην ἀλλήλων*, 23, 109: *γνωσόμεθ' ἀλλήλων*. So also Xen. Kyr. 7, 2, 18: *ἔγνω καὶ μάλα ἄτοπα ἐμοῦ ποιοῦντος*.—281. **ἐν παισὶν νέος**: Cf. N. 3, 80: *ὠκὺς ἐν ποτανοῖς*, So. Phil. 685: *ἴσος ἔν γ' ἴσοις ἀνήρ*. It does not necessarily follow from this statement of Damophilos' versatility that he was really young.—282. **ἐγκύρσαις**: Adjective use of the participle in predication. *πρέσβυς ἐγκ. ἑ. βιοτᾷ* = *πρέσβυς ἑκατονταετής*.—283. **ὀρφανίζει . . . ὀπός**: He hushes the loud voice of the calumnious tongue.—284. **ὑβρίζοντα**: Above we have the word, here the deed.

Ἀντ. ιγ'.—285. **τοῖς ἀγαθοῖς**: Doubtless in the conservative sense.—286. **οὐδὲ μακύνων τέλος οὐδέν**: "Not postponing decisive action"—a hint, if one chooses, to Arkesilas, but on my theory Arkesilas had decided.—**ὁ γὰρ καιρὸς πρὸς ἀνθρώπων**: With Pindaric freedom = *ὁ καιρὸς ὁ πρὸς ἀνθρώπων*. "The favorable season."—287. **θεράπων δέ ϝοι, κτέ.**: The Greeks conceive Time and man as companions (*ὁ χρόνος συνών*, Soph.). See O. 2, 11. If, as Hesiod says, Day is sometimes a stepmother, sometimes a mother to a man (O. et D. 823), so a man may be a son or a stepson to Time—an attendant (*θεράπων*), as Patroklos was on Achilles, or a mere drudge. A *θεράπων* is one who has rights, who can avail himself of an opportunity without servility.—288. **τοῦτ' ἀνιαρότατον**: "A sorrow's crown of sorrow."—289. **ἐκτὸς ἔχειν πόδα**: "To stand without," *ἐκτὸς καλῶν*, as Aisch. P. V. 263: *πημάτων ἔξω πόδα | ἔχει*.—**κεῖνος Ἄτλας**: "He, an Atlas," "a second Atlas," which recalls very prettily v. 267.—290. **ἀπό**: "Far from, reft of."—291. **Τιτᾶνας**: The comparison shows that Damophilos has been at least indiscreet.—**χρόνῳ**: In the introduction stress has been laid on the fulfilment of prophecy, long postponed, yet unfailing; and, if the catch-word theory is worth anything, it is at least to be noted that *χρόνῳ* occurs four times, each time at the end of a verse (vv. 55, 78, 258, 291), where the position demands

stress. Whoever chooses to hear in it the sigh of Damophilos "at last" is welcome.

Ἐπ. ιγ′.—293. **οὐλομέναν νοῦσον**: *νόσος* is a common word for any misfortune.—294. **κράνᾳ**: The great fountain Kyrē or "ring," whence *Κυρήνη*.—295. **ἐκδόσθαι πρὸς ἥβαν**: As he is *ἐν παισὶν νέος*, he can give himself up to the enjoyment of youthful pleasures.—296. **ἡσυχίᾳ θιγέμεν**: "To attain quiet." For the dat. see P. 8, 24; 9, 46.—297. **μήτ(ε) . . . ἀπαθὴς δ(έ)**: Comp. P. 8, 83: *οὔτε . . . οὐδέ*.—298. **καί κε μυθήσαιθ' ὁποίαν, κτέ.**: The real apodosis to the wish in v. 293: *εὔχεται = εἰ γάρ*.—299. **εὗρε παγάν**: This fountain that he had found in Thebes was the ode that P. composed for him in honor of Arkesilas, the ode we have before us.—**πρόσφατον . . . ξενωθείς**: Cf. P. 5, 31. This does not seem to favor Böckh's hypothesis that Damophilos was an Aigeid and a connection of Pindar.

PYTHIA V.

The fifth Pythian celebrates the same victory as the fourth (Pyth. 31, Ol. 78. 3 = 460 B.C.), and was sung in the festal procession along the street of Apollo at Kyrene. The charioteer, who plays a conspicuous part in the ode, was Karrhotos (Alexibiades), brother of the king's wife.

For the legendary portion of the story of the Battiadai, Pindar himself, in these two odes, is our chief authority. Herodotos has given much space in his fourth book (c. 150, foll.) to the early history of the house.

The founder of Kyrene was Aristoteles, surnamed Battos, descendant of Euphemos, the Minyan, of Tainaros. From Tainaros the family went to Thera, and in the seventeenth generation fulfilled an ancient oracle by the occupation of Kyrene, which had been settled five hundred years before by the Trojan Antenoridai. Kyrene was founded Ol. 37 (628 B.C.), and the throne was filled by eight kings in succession, an Arkesilas succeeding a Battos to the end. The rule of the Battiadai seems to have been harsh; revolts were frequent; and the Arkesilas of this poem was the last of the kings, and fell in a popular tumult.

This ode seems to be the one ordered by the king; the preceding ode was a propitiatory present from a banished nobleman, Damophilos.

In the fifth Pythian the theme is stated in the very beginning. Wealth wedded to Honor and blessed by Fortune hath a wide sway (v. 1, foll.). The word *ὄλβος* is repeated with a marked persistency. So we read v. 14: *πολὺς ὄλβος ἀμφινέμεται*, v. 55: *ὄλβος ἔμπαν τὰ καὶ τὰ νέμων*, v. 102: *σφὸν ὄλβον*. As variants, we have *μάκαιραν ἑστίαν* (v. 11), *μάκαρ* (v. 20), *μακάριος* (v. 46), *μάκαρ* (v. 94). But Honor is not less loved. We have *σὺν εὐδοξίᾳ* (v. 8), *γέρας* (vv. 18, 31, 124), *λόγων φερτάτων μναμῆον* (v. 48), *μεγάλαν ἀρετάν* (v. 98). There is a *συγγενὴς ὀφθαλμός* (v. 17), an

ὄμμα φαεννότατον (v. 56). But above Wealth and Honor is the blessing of God. The power is given of God (v. 13). The glory must be ascribed to God (v. 25). The men who came to Thera came not without the gods (v. 76). God makes of potency performance (v. 117). The higher powers aid at every turn—Kastor of the golden chariot (v. 10); Apollo, god of the festal lay (v. 23); Apollo, leader of the colony (v. 60); and, to crown all, Zeus himself (v. 122). This iteration makes the dominant thought plain enough, and there seems to be no propriety in classing the poem "among the most difficult of the Pindaric odes."

After an introduction, then, which has for its theme the power of prosperity paired with honor under the blessing of Fortune, as illustrated by Arkesilas' possession of ancestral dignity and his attainment of the Pythian prize (vv. 1–22), the poet is about to pass to the story of Battos, founder of Kyrene, in whose career are prefigured the fortunes of his race. But Pindar pauses perforce to pay a tribute to Karrhotos, the charioteer, before he tells the legend of Battos, just as in O. 8 he pauses perforce after the legend of Aiakos to praise Melesias, the trainer. Such details were doubtless nominated in the bond. This time the honor is paid to one who stands near the king, and it needs no apology. The trainer has but one sixth of O. 8, the charioteer has one fourth of P. 5. The transition is managed here with much greater art than in O. 8, which shows the jar of the times. Karrhotos represents the new blessing of the Pythian victory as Battos represents the old blessing of Apollo's leadership.

The story of Battos is briefly told, as is the story of Aiakos in O. 8. True, he put lions to flight (v. 58), but it was Apollo's doing, and Battos is as faint in the light of Apollo as Aiakos in the light of his divine partners. He was fortunate while he lived, and honored after his death (vv. 95, 96), but we are not allowed to forget the thought of the opening, v. 25: *παντὶ μὲν θεὸν αἴτιον ὑπερτιθέμεν*, a thought which is reinforced by the close also.

The rhythms are logaoedic in the main, but the strophe has a long Paionian introduction of sixteen bars (I. II.). Comp. the structure of O. 2,* and see Introductory Essay, p. lxxiv.

The introduction proper (Arkesilas) occupies one triad, one is given to Karrhotos, one to Battos, the fourth returns to Arkesilas.

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* Details for both odes in J. H. H. Schmidt, Kunstformen, IV. 497–507.

Στρ. α'.—1. **Ὁ πλοῦτος εὐρυσθενής**: On the union of πλοῦτος and ἀρετά, see O. 2, 58: *ὁ μὰν πλοῦτος ἀρεταῖς δεδαιδαλμένος | φέρει τῶν τε καὶ τῶν | καιρόν.* — 2. **κεκραμένον**: "Wedded to." See O. 1, 22.—**καθαρᾷ**: As ἀρετά is "honor," so καθαρά is used of it as καθαρόν is used of φέγγος. P. 9, 97: *Χαρίτων κελαδεννᾶν | μή με λίποι καθαρὸν φέγγος*, fr. XI. 3: *καθαρὸν ἀμέρας σέλας.* The poet strikes the keynote of the ode: "Wealth with Honor" as a gift of God, who appears here as πότμος.—3. **παραδόντος . . . ἀνάγῃ**: There is a festal, bridal notion in both words. For ἀνάγειν, see Il. 3, 48; Od. 3, 272; 4, 534.—5. **θεόμορ(ε)**: This string is harped on. So v. 13: *θεόσδοτον*, v. 25: *παντὶ μὲν θεὸν αἴτιον ὑπερτιθέμεν*, v. 60: *ἀρχαγέτας Ἀπόλλων*, v. 76: *οὐ θεῶν ἄτερ*, v. 117: *θεός τέ ϝοι . . . τελεῖ δύνασιν.*—6. **νιν**: "Wealth wedded to Honor;" but νιν may be πλοῦτον and σὺν εὐδοξίᾳ a variant of ἀρετᾷ.—**κλυτᾶς | αἰῶνος ἀκρᾶν βαθμίδων ἄπο**: Life is represented as a flight of steps. *ἀπ' ἀρχῆς τοῦ βίου*, says the Schol. The κλυτὰ αἰών is the lofty position to which Arkesilas is born. Kastor plays the part of πότμος, and the king goes after the wealth that he is to bring home as a πολύφιλον ἑπέταν. For αἰών fem. see P. 4, 186. — 9. **χρυσαρμάτου Κάστορος**: The Dioskuroi, whose worship was brought from Thera to Kyrene, had a temple on the famous ἱππόκροτος σκυρωτὰ ὁδός (v. 92). *Castor gaudet equis*, but the Dioskuroi were, and, in a sense, are still, sailor gods. The wealth of Kyrene was due to its commerce in silphium, its fame to its chariots (P. 4, 18; 9, 4), and Kastor represents both commerce and chariots. This sailor element suggests the next figure.—10. **εὐδίαν**: The special function of the Dioskuroi was to calm storms. Comp. "the ship of Alexandria whose sign was Castor and Pollux" (Acts 28, 11), and Hor. Od. 1, 12, 25–32: *Dicam et Alciden puerosque Ledae, | hunc equis, illum superare pugnis | nobilem: quorum simul alba nautis | stella refulsit, | defluit saxis agitatus umor, | concidunt venti, fugiuntque nubes, | et minax, quod sic voluere, ponto | unda recumbit.*—**χειμέριον ὄμβρον**: Cf. v. 120: *φθινοπωρὶς ἀνέμων χειμερία . . . πνοά.* This is the storm of state in which Damophilos was banished. See introd. to P. 4.—11. **καταιθύσσει**: καταιθύσσειν is used of Iason's hair that streamed down his back (P. 4, 83), and is well suited to the meteoric Kastor, called by the sailors of to-day St. Elmo's fire. — **μάκαιραν ἑστίαν**: Cf. O. 1, 11.

Ἀντ. α'.—12. **σοφοί**: "The noble." From P.'s point of view

wisdom is hereditary, the privilege of a noble caste. P. 2, 88: *χῶταν πόλιν οἱ σοφοὶ τηρέωντι.* Comp. O. 7, 91, foll., where Diagoras' straight course, despite his prosperity, is attributed to the hereditary balance of his soul. — 14. **ἐρχόμενον**: "Walking." The first figure echoes still.—**ἐν δίκᾳ**: O. 2, 83.—17. **ἔχει συγγενής**: I follow the MSS., though it is hard to frame a clear translation. *ὀφθαλμός* is used as O. 2, 11; 6, 16, metaphorically. *συγγενὴς ὀφθαλμός* is really = *συγγενὴς πότμος* (I. 1, 39). It is the blessing that comes from exalted birth. "Born fortune hath this (*τὸ βασιλέα εἶναι*) as its meed most fit for reverence when wedded to a soul like thine." Comp. O. 8, 11: *σὸν γέρας*, "a privilege like thine." One cannot be born to higher fortune than to have thy rank and thy nature. Hermann's *ἐπεὶ συγγενές* is easier. "Since this born meed of reverence wedded to a soul like thine is a light of life." To be born a king, and to be of kingly mould, is a real *ὀφθαλμός*, a true *ὄλβος*. J. H. H. Schmidt (Synon. 1, 376) maintains that *ὀφθαλμός* is clearly differentiated from *ὄμμα*. "*ὀφθαλμός* is not the eye as a jewel, but the eye as a guiding star." So O. 2, 11; 6, 16 (cited above). Here he makes *συγγενὴς ὀφθαλμός* to mean "native insight."—19. **μιγνύμενον**: Cf. v. 2.—21. **εὔχος . . . ἑλών**: Comp. O. 10 (11), 69: *εὔχος ἔργῳ καθελών.*

Ἐπ. α'.—23. **Ἀπολλώνιον ἄθυρμα**: So I. 3 (4), 57 *ἀθύρειν* is used of the joy of poesy. — 24. **Κυράναν**: So Bergk for *Κυράνᾳ*. K. depends on *ἀμφί*. Cf. P. 9, 114: *Ἴρασα πρὸς πόλιν.* — **κᾶπον Ἀφροδίτας**: As P. calls Libya (P. 9, 57) *Διὸς κᾶπος*, and Syracuse (P. 2, 2) *τέμενος Ἄρεος*. Kyrene, a luxurious place, was famed for its roses, flowers sacred to Aphrodite.—**ἀειδόμενον**: With *σε*. This gives the necessary contrast, whereas with *κᾶπον* it would only be a picturesque detail. "While thy praises are sung, do not forget what thou owest to God, what thou owest to Karrhotos." According to Bergk, the inf. gives the contents of the song, and *ἀειδόμενον* is = *ὅτι ἀείδεται*. "Forget not that there is a song that resounds about Kyrene: Ascribe everything to God." Cf. P. 2, 23. This message is supposed to have been delivered to Kyrene by an oracle.—25. **ὑπερτιθέμεν**: The sense is "to give the glory of everything to God." The figure is that of setting up God, as the author, over the achievement, which is the pedestal. —26. **Κάρρωτον**: Arkesilas' wife's brother, who was the charioteer. —27. **Ἐπιμαθέος**: "After-thought," the opposite of *Προμηθέος*

(Fore-thought). Comp. O. 7, 44: *Προμαθέος Αἰδώς.*—**ἄγων**: The figure of a procession, as v. 3: *ἀνάγῃ*. No lingering bride delayed his steps. — 28. **θυγατέρα**: See O. 8, 1. — 29. **θεμισκρεόντων**: The word, which occurs only here, seems to refer to the oracular institution of the kingship. P. 4, 53: *τὸν μὲν . . . Φοῖβος ἀμνάσει θέμισσιν . . . πολεῖς ἀγαγὲν Νείλοιο πρὸς πῖον τέμενος Κρονίδα.*— 31. **ὕδατι Κασταλίας ξενωθείς**: With reference to the usual lustration in the waters of Kastalia, and not merely a periphrasis for Pytho. Cf. P. 4, 299: *Θήβᾳ ξενωθείς.*

Στρ. β'. — 32. **ἀκηράτοις ἀνίαις**: Dative of circumstance. The reins were often broken or tangled. Comp. the two famous descriptions, So. El. 746: *σὺν δ' ἐλίσσεται τμητοῖς ἱμᾶσι (τ. ἰ.= ἡνίαις)*, and Eur. Hippol. 1236: *αὐτὸς δ' ὁ τλήμων ἡνίαισιν ἐμπλακεὶς | δεσμὸν δυσεξήνυστον ἕλκεται δεθείς.*—33. **ποδαρκέων δώδεκα δρόμων τέμενος**: "Through the sacred space of the twelve swift-footed courses." *τέμενος* is acc. of extent to the verbal idea in *ἀκηράτοις*. Bergk considers *ποδαρκέων* to be a participle=*τρέχων*. Böckh writes *ποταρκέων*=*προσαρκέων*, "holding out," *ποτί*=*πρός* being elided as O. 7, 90: *ποτ' ἀστῶν*. On the number twelve, see O. 2, 55; 3, 33; 6, 75. The hippodrome was sacred soil, hence the propriety of *τέμενος*. — 34. **ἐντέων σθένος**: Comp. O. 6, 22: *σθένος ἡμιόνων*. "No part of the strong equipage." *ἔντεα* embraces the whole outfit.—**κρέμαται**: The change of subject is nothing to P. Cf. O. 3, 22.—35. **ὁπόσα . . . δαίδαλ(α)**: The chariots of Kyrene were famous (Antiphanes ap. Athen. 3, 100 f.). The *ὁπόσα* gives the positive side of *οὐδέν* above, and *δαίδαλα* can only be referred to the chariots and their equipment (*ἔντεα*) which were hung up as *ἀναθήματα* at Delphi, a usage for which, however, we have no very safe warrant. — 36. **ἄγων . . . ἄμειψεν**: "Brought across." — 38. **ἐν**=*ἐς*: See P. 2, 11. — 39. **τοῦ**: Sc. *Ἀπόλλωνος* (Bergk). The MSS. *τό*, "therefore" ("wherefore").—40. **ἀνδριάντι**: Why the especial mention of this Cretan statue? Böckh thinks of a connection between the Cretans and the Battiadai. But the peculiar sanctity of the effigy is enough to account for the mention. — 42. **κάθεσσαν τόν**: For *καθέσσαντο* (unmetrical), with Hermann. Bergk, *καθέσσανθ' ᾧ, ᾧ* being = *σφετέρῳ* = *Κρητῶν*. — **μονόδροπον φυτόν**: "Grown in one piece." Of a tree that had an accidental likeness to a human figure, which likeness had afterwards been brought out by Daidaleian art.

Ἀντ. β′.—44. **τὸν εὐεργέταν**: Usu. referred to Karrhotos. L. Schmidt and Mezger make it apply to Apollo, and cite v. 25. The only thing that favors this is the bringing in of Alexibiades, as if some one else had been mentioned.—**ὑπαντιάσαι**: "To requite." The construction after the analogy of *ἀμείψασθαι*. The subject *σέ* is implied as *ἐμέ* (*ἡμᾶς*) is implied P. 1, 29.—45. **Ἀλεξιβιάδα**: The patronymic gives weight and honor.—**σὲ δ(έ)**: See O. 1, 36. —**φλέγοντι**: "Illume." Comp. O. 9, 24: *φίλαν πόλιν | μαλεραῖς ἐπιφλέγων ἀοιδαῖς*. — **Χάριτες**: See O. 7, 11.—46. **μακάριος, ὃς ἔχεις, κτέ.**: He might have had the *κάματος* without the *λόγοι*. This furnishes the transition.—47. **πεδά** = *μετά* (Aeolic). Cf. O. 12, 12. —49. **μναμῆον** (Aeolic) for *μνημεῖον* (Bergk). The MSS. *μναμήιον*, Christ *μναμήι'*. — **τεσσαράκοντα**: The number seems high. Il. 23, 287 there are but five competitors, So. El. 708 but ten.—50. **πετόντεσσιν** (Aeolic) = *καταπεσοῦσι* (Schol.).—51. **ἀταρβεῖ φρενί**: Cf. P. 9, 34: *ἀταρβεῖ . . . κεφαλᾷ*. Karrhotos owed the victory to his coolness. So did Antilochos in the Iliad (23, 515): *κέρδεσι οὔ τι τάχει γε παραφθάμενος Μενέλαον*.— 52. **ἦλθες . . . πεδίον**: See P. 4, 51. — **ἀγλαῶν**: So Moschopulos for *ἀγαθῶν*. Mommsen reads *ἀγαθέων* = *ἠγαθέων*, "divine."

Ἐπ. β′.—54. **πόνων . . . ἔσεται**: In another mood Pindar says, O. 10 (11), 24: *ἄπονον δ' ἔλαβον χάρμα παῦροί τινες*.— 55. **ἔμπαν τὰ καὶ τὰ νέμων**: "Despite its chequered course." So I. 4 (5), 52: *Ζεὺς τά τε καὶ τὰ νέμει*, and I. 3 (4), 51: *τῶν τε γὰρ καὶ τῶν διδοῖ*. Success and defeat, good and bad, glory and toil.—56. **πύργος ἄστεος . . . ξένοισι**: Comp. P. 3, 71: *πραὺς ἀστοῖς, οὐ φθονέων ἀγαθοῖς, ξείνοις δὲ θαυμαστὸς πατήρ*. Significant omission here of the *ἀγαθοί*. The conspiracy was among the upper classes.— **ὄμμα**: See note on v. 18.—**φαεννότατον**: See P. 3, 76.—58. **λέοντες . . . φύγον**: P., according to his wont (cf. P. 3, 83: *τὰ καλὰ τρέψαντες ἔξω*), turns the old tale about. Kyrene was infested by lions, like the rest of Africa (*leonum arida nutrix*), until the arrival of Battos. According to Pausanias, 10, 15, 7, Battos, the stammerer, was frightened by the sight of a lion into loud and clear utterance; P. makes this utterance frighten the lion and his kind into flight.—**περὶ δείματι**: *περί* here takes the peculiar construction which is more frequently noticed with *ἀμφί*, "compassed by fear," hence "from fear." So Aisch. Pers. 696: *περὶ τάρβει*, Choëph. 35: *περὶ φόβῳ*, Hymn. Cer. 429: *περὶ χάρματι*. — 60. **ἔδωκ(ε) . . . φόβῳ**: So N. 1, 66: *δώσειν μόρῳ*, O. 2, 90: *θανάτῳ*

πόρεν, O. 10 (11), 102: ἔπορε μόχθῳ.—62. **ταμίᾳ Κυράνας**: ταμίας is a high word. See P. 1, 88.—**ἀτελὴς . . . μαντεύμασιν** = ψευδόμαντις. "One that effects naught by his prophecies."

Στρ. γ'.—63. **βαρειᾶν νόσων, κτέ.**: Apollo's various functions are enumerated, beginning with the physical and proceeding to the musical and the political, which had a natural nexus to the Greek. The development is perfectly normal.—64. **ἀκέσματ(α)**: The Kyrenaians, next to the Krotoniates, were the best physicians of Greece, Hdt. 3, 131. The medical side is turned out v. 91: ἀλεξιμβρότοις πομπαῖς. Comp. P. 4, 270. Silphium also had rare virtues.—65. **πόρεν τε κίθαριν**: Comp. v. 107 and P. 4, 295. The moral effect of the κίθαρις (comp. the φόρμιγξ in P. 3) prepares the way for ἀπόλεμον . . . εὐνομίαν.—68. **μυχόν τ' ἀμφέπει | μαντῆον**: This is the crowning blessing. Kyrene owes her very existence to the oracle of Apollo, P. 4, 53.—69. **μαντῆον** = μαντεῖον.—**ᾧ**: "Whereby."—**Λακεδαίμονι**: The most important is put first and afterwards recalled, v. 73: ἀπὸ Σπάρτας. Λ. is geographically central, with Argos and Pylos on either hand. On ἐν with the second dat. see O. 9, 94.—72. **Αἰγιμιοῦ**: A Dorian, not a Herakleid. See P. 1, 64.—**τὸ δ' ἐμόν**: Cf. I. 7 (8), 38: τὸ μὲν ἐμόν. The healing power, the gift of the Muse, the fair state, the settlement of the Peloponnese—all these wonderful things are due to Apollo—but mine it is to sing the glory of Sparta and the Aigeidai, who are bone of my bone and flesh of my flesh. By insisting on the ancient ties of kindred, P. gives a warmer tone to his narrative. Comp. O. 6, 84.—**γαρύεν**: So with Hermann and Bergk for γαρύετ', γαρύεντ' of the MSS.

Ἀντ. γ'.—75. **Θήρανδε**: Thera is called Kallista, P. 4, 258.—76. **ἐμοὶ πατέρες**: P. was an Aigeid of the Theban branch. If ἀδελφός may be stretched to mean "cousin," πατέρες may be stretched to mean "uncles." According to Herodotos, 4, 149, the Aigeidai colonized Thera, and were preceded by Kadmeians, c. 147. On the Theban origin of the Aigeidai, see I. 6 (7), 15.—**οὐ θεῶν ἄτερ ἀλλὰ μοῖρά τις ἄγεν**: Some editors punctuate after ἄτερ and connect ἄγεν with what follows, but the divorce of ἀλλά from οὐ θεῶν ἄτερ and ἄγεν from ἵκοντο is unnatural. Comp. O. 8, 45: οὐκ ἄτερ παίδων σέθεν, ἀλλ' ἅμα πρώτοις ἄρξεται. The leading of fate in the imperfect, the special case of Aristoteles-Battos in

the aor., v. 87.—77. **ἔρανον**: The Karneia was a sacred festival, to which each participant contributed. See O. 1, 38. — 78. **ἔνθεν**: Cf. O. 2, 9 on the trajection of the relative.—**ἀναδεξάμενοι**: Pindar identifies himself with the worshipping multitude at Kyrene. Hermann's *ἀναδεξαμέναν* is unnecessary. — 80. **Καρνήι(ϵ)**: The Karneia, the great festival of Apollo Karneios, was transmitted from Sparta to Thera, from Thera to Kyrene.—82. **ἔχοντι**: Not an historical present. The old stock of the Antenoridai is still there. If not, they still hold the land, as Aias holds Salamis. N. 4, 48: *Αἴας Σαλαμῖν' ἔχϵι πατρῴαν.*—**χαλκοχάρμαι**: See P. 2, 2. — 83. **Τρῶες Ἀντανορίδαι**: Lysimachos is cited by the Schol. as authority. A hill between Kyrene and the sea was called *λόφος Ἀντηνοριδῶν.*—84. **καπνωθεῖσαν . . . ϝίδον**: In prose the aor. part. is seldom used of actual perception, not unfrequently in poetry of vision. I. 7 (8), 37. Aor. part. with *ἰδεῖν*, P. 9, 105; 10, 26.

Ἐπ. *γ'*.—85. **ἐλάσιππον**: As Trojans the Antenoridai were *κέντορες ἵππων* (Il. 5, 102) and *ἱππόδαμοι* (Il. 2, 232, etc.).—86. **δέκονται**: Not historical present. The Antenoridai are still worshipped by the descendants of the colony under Battos.—**οἰχνέοντες**: Cf. O. 3, 40; P. 6, 4.—87. **Ἀριστοτέλης**: Battos I. See P. 4, 63.—90. **εὐθύτομον . . . ὁδόν**: Bergk reads *εὐθύτονον*, which is not so good. The road was hewn out of solid rock, the occasional breaks being filled in with small stones carefully fitted together; hence *σκυρωτὰν ὁδόν*. This road was evidently one of the sights of Kyrene, and the remains still stir the wonder of travellers.—91. **ἀλεξιμβρότοις**: See note on v. 64. — **πεδιάδα**: "Level." All care was taken to prevent ill-omened accidents in the processions.—93. **δίχα κεῖται**: Special honor is paid him as *κτιστῆς*. So Pelops' tomb is by itself (Schol., Ol. 1, 92). Catull. 7, 6: *Batti veteris sacrum sepulcrum.*

Στρ. *δ'*. — 95. **λαοσεβής**: The honors thus received are described O. 7, 79, foll.—96. **πρὸ δωμάτων**: On either side of the road. The monuments are still numbered by thousands; many of them are little temples. — **λαχόντες ἀίδαν**: P.'s *ποικιλία* for *θανόντες*. — 98. **μεγάλαν . . . Ἀρκεσίλᾳ**: "They hear, sure, with soul beneath the earth great achievement besprent with soft dew 'neath the outpourings of songs—their happiness a joint glory with their son, and richly due to him, even to Arkesilas." Another reading is *μεγαλᾶν ἀρετᾶν ῥανθεισᾶν*. Yet another, *ῥανθεῖσιν*.

CONTEMPORARY CARICATURE OF ARKESILAS IV.(?) AS THE MERCHANT-KING.

The picture, in four colors on a whitish ground, the inner surface of a large vase found at Vulci (published Monumenti dell' Instituto I. Tav. xlvii.; Annali 1833, p. 56), represents a king, ΑΡΚΕΣΙΛΑΣ, superintending from his throne under an awning the activity of five menials in short tunics or aprons, seen busied about a balance, (ΣΤ)ΑΘΜΟΣ. One is intent upon the weighing of a white, fleecy substance, apparently wool. The stuffing of a frail with the same merchandise has just been completed by two others, ΣΑΙΦΟΜΑΧΟΣ and ΙΡΜΟΦΟΡΟΣ. The king, who is asked in "visible speech," ΟΡΥΞΩ, to authorize the storing of the bale under ground, joins his overseer, ΙΟΦΟΡΤΟΣ, and the baler in keeping tally of the same. A slave in the background is carrying a bale. The underground storehouse or vault is seen in the exergue. Two slaves are hurrying to pile their bales on the stack to the right; an admonition to haste, vulgarly couched in the (Doric) inf pres., ΜΑΕΝ, issues from the mouth of the faster runner. The entrance is guarded by a diminutive figure, ΦΥΛΑΚΟΣ, wrapped in a tribon. A Cyrenaic fauna enlivens the principal scene with local color; satirical intention reveals itself in the fantastic, barbarian attire of King Arkesilas, and in the amusingly un Caucasian features of master and slaves, no less than in the absurdity of the subject. It is on the unpopularity of the sovereign and his monopolies that the artist has erected the fabric of his fun. ALFRED EMERSON.

The codices have *κώμων*, for which Beck reads *ὕμνων* to save the metre. — 99. **δρόσῳ μαλθακᾷ**: A favorite figure. P. 8, 57: *ῥαίνω δὲ καὶ ὕμνῳ*, I. 5 (6), 21: *νᾶσον ῥαινέμεν εὐλογίαις*.—100. **ῥανθεῖσαν**: The aor. part. is not very common even in poetry after verbs of hearing as actual perception. See v. 84. — **ὑπὸ χεύμασιν**: Plastic. *δρόσος μαλθακά* forms the *χεύματα*.—101. **ποί** = *πῶς*. Comp. O. 1, 28: *πού*. Böckh prefers *τοί*.—**χθονίᾳ φρενί**: *χθονίᾳ* = *ὑπὸ χθονός*. Fennell: "With such faculty as the dead possess."—102. **σφόν** = *σφέτερον*. Only here in P.—**ὄλβον**: The Scholiast refers this to the *κῶμος*. Grammatically it is in apposition to the whole preceding clause. *τὸ ῥανθῆναι* is the *ὄλβος*, the *ἀκοή* involved in *ἀκούοντι*. The honor is common to them and their son (comp. P. 6, 15), but it is peculiarly due to Arkesilas; hence the neat division of *νίῳ* and *Ἀρκεσίλᾳ*, which should not be run together.—103. **ἐν ἀοιδᾷ**: O. 5, 19: *Λυδίοις ἀπύων ἐν αὐλοῖς*. —104. **χρυσάορα**: Hung with (the) gold(en *φόρμιγξ*). Comp. P. 1, 1. The same epithet is applied to Orpheus, fr. X. 8, 10.

Ἀντ. δ'. — 105. **ἔχοντα**: With *τόν*. — 106. **καλλίνικον λυτήριον**: Both adj.—**δαπανᾶν**: The inevitable other side, never forgotten by the thrifty Greek. Cf. O. 5, 15: *πόνος δαπάνα τε*.—108. **λεγόμενον ἐρέω**: I can only say what all the world says. See P. 3, 2: *κοινὸν ἔπος*. — 109. **κρέσσονα μὲν ἁλικίας**: Comp. the laudation of Damophilos, P. 4, 282.—110. **φέρβεται**: Used like *τρέφει*.—114. **ἐν . . . Μοίσαισι**: Not "in musical arts," which were colorless. He flits among the Muses (P. 6, 49), a winged soul from his mother's lap—not "taught by his mother dear," but as an inheritance from her nature.—115. **πέφανται**: Now. Not to be supplied with the other predicates.—**σοφός**: See note on v. 51.

Ἐπ. δ'.—116. **ὅσαι τ' εἰσὶν . . . τετόλμακε**: *τε* sums up. The *ἐπιχώρια καλά* embrace all the forms of generous rivalry in Kyrene. —**ἔσοδοι**: Cf. P. 6, 50.—117. **τελεῖ δύνασιν**: "Maketh his potency performance."—118. **ὁμοῖα**: So Hartung for MS. *ὦ*, Moschopulos' *ὦ πλεῖστα*. May the blessed Kronidai give him like fortune in deeds and counsels.—120. **μὴ . . . χρόνον**: Punctuate after *ἔχειν*. Asyndeton presents no difficulty in wishes. — **φθινοπωρίς**: The compound recalls *φθινόκαρπος*, P. 4, 265. Comp. v. 10.—121. **κατὰ πνοά**: So with Christ for *καταπνοά*, *κ.* with *δαμαλίζοι*.—**δαμαλίζοι**: Bergk reads *δνοπαλίζοι*.—**χρόνον** = *βίον* (Schol.). "His lifetime," as O. 1, 115. Not satisfactory. *θρόνον* (Hecker). *χλόαν* would

keep up the figure (Bergk).—123. δαίμον(α): "Fate." Here it suits P. to make Zeus the pilot and the δαίμων the oarsman. — 124. τοῦτο . . . γέρας: It is not necessary to change to τωὐτό, O. 8, 57. The desired victory was gained Ol. 80. — ἔπι: "As a crowning mercy." See O. 2, 12; 9, 121.

PYTHIA VI.

The victory here commemorated was gained P. 24 (Ol. 71, 3), 494 B.C., and was celebrated by Simonides also, acc. to the Schol. on I. 2. The victor, Xenokrates, was an Agrigentine, brother of Theron. Comp. O. 2, 54: *Πυθῶνι δ' ὁμόκλαρον ἐς ἀδελφεὸν | Ἰσθμοῖ τε κοιναὶ Χάριτες ἄνθεα τεθρίππων δυωδεκαδρόμων | ἄγαγον.* The charioteer was Thrasybulos, son of Xenokrates. Böckh thinks that the ode was sung at a banquet held at Delphi in honor of Thrasybulos.

The theme is the glory of filial devotion. As the man that hath dared and died for his father's life, so the man that hath wrought and spent for his father's honor hath a treasure of hymns that nothing shall destroy, laid up where neither rain nor wind doth corrupt.

The simplicity of the thought is not matched by the language, which is a trifle overwrought.

The poet's ploughshare is turning up a field of Aphrodite or the Charites as he draws nigh to the temple centre of the earth where lies a treasure for the Emmenidai, for Akragas, for Xenokrates (vv. 1–9).

A treasure which neither the fierce armament of wintry rain nor storm with its rout of rubble shall bear to the recesses of the sea—a treasure whose face, shining in clear light, shall announce a victory common to thy father, Thrasybulos, and to thy race, and glorious in the repute of mortals (vv. 10–18).

At thy right hand, upheld by thee, rideth the Law, once given in the mountains by the son of Philyra to Peleides when sundered from father and mother, first of all to reverence the Thunderer, then of such reverence never to deprive his parents in their allotted life (vv. 19–27).

There was another, Antilochos, man of might, that aforetime showed this spirit by dying for his father in his stand against Memnon. Nestor's chariot was tangled by his horse, stricken

of Paris' arrows, and Memnon plied his mighty spear. His soul awhirl the old man of Messene called: My son! (vv. 28–36).

Not to the ground fell his word. Stedfast the god-like man awaited the foe, bought with his life the rescue of his father, for his high deed loftiest example of the olden time to younger men, pattern of filial worth. These things are of the past. Of the time that now is Thrasybulos hath come nearest to the mark in duty to a father (vv. 37–46).

His father's brother he approaches in all manner of splendor. With wisdom he guides his wealth. The fruit of his youth is not injustice nor violence, but the pursuit of poesy in the haunts of the Pierides, and to thee, Poseidon, with thy passionate love of steeds, he clings, for with thee hath he found favor. Sweet also is the temper of his soul, and as a boon companion he outvies the cellèd labor of the bees (vv. 46–54).

The poem is the second in time of Pindar's odes. Eight years separate it from P. 10, and Leop. Schmidt notices a decided advance, although he sees in it many traces of youthfulness. The parallel between Antilochos, son of Nestor, who died for his father, and Thrasybulos, son of Xenokrates, who drove for his, has evoked much criticism, and, while the danger of the chariot-race must not be overlooked, the step from Antilochos to Thrasybulos is too great for sober art.

The poem consists of six strophes, with slight overlapping once, where, however, the sense of the preceding strophe (v. 45) is complete, and the participle comes in as an after-thought (comp. P. 4, 262). Of these six strophes two describe the treasure, two tell the story of Antilochos, son of Nestor, prototype of filial self-sacrifice, the last two do honor to the victor's son.

The rhythm is logaoedic.

Στρ. α'.—1. **Ἀκούσατ(ε)**: A herald cry. So *ἀκούετε λεῴ*, the "oyez" of the Greek courts.—**ἑλικώπιδος**: This adj. is used of Chryseïs, Il. 1, 98; variously interpreted. "Of the flashing eye" is a fair compromise.—**Ἀφροδίτας**: Pindar goes a-ploughing, and finds in the field of Aphrodite, or of the Charites, treasure of song. Aphrodite is mentioned as the mistress of the Graces, who are the goddesses of victory. See O. 14, 8 foll.—2. **ἄρουραν**: Cf. O. 9, 29: *Χαρίτων . . . κᾶπον*, N. 6, 37: *Πιερίδων ἀρόταις*, 10, 26: *Μοίσαισιν ἔδωκ' ἀρόσαι*.—3. **ὀμφαλόν**: See P. 4, 74; 8, 59; 11, 10. —**ἐριβρόμου**: Refers most naturally to the noise of the waterfall,

though the gorge was full of echoes, the roar of the wind, the rumble of thunder (v. 11), the rattling of chariots, the tumult of the people.—4. **νάϊον**: The MSS. have *ναόν*, for which Hermann writes *νάϊον* = *ναοῦ*, "of the temple" (cf. v. 6), Bergk and many editors *λάινον*. — 5. **Ἐμμενίδαις**: O. 3, 38. — 6. **ποταμίᾳ . . . Ἀκράγαντι**: Cf. O. 2, 10: *οἴκημα ποταμοῦ*. Akragas, the city, is blended with the nymph of the river Akragas. See P. 9, 4; 12, 2.—**καὶ μάν**: P. 4, 90.—7. **ὕμνων | θησαυρός**: A store of victories is a treasure-house of hymns. — 8. **πολυχρύσῳ**: P. 4, 53: *πολυχρύσῳ ποτ' ἐν δώματι*.—9. **τετείχισται**: The figure shifts from the field to the gorge, or rather the temple in the gorge, where the treasure is safely "guarded by walls."

Στρ. β'.—10. **χειμέριος ὄμβρος**: The original of Hor. Od. 3, 30, 3. 4: *quod non imber edax, non Aquilo impotens | possit diruere*. —**ἐπακτός**: The rain comes from an alien quarter. Comp. the hatefulness of the *ποιμὴν ἐπακτὸς ἀλλότριος*, O. 10 (11), 97.—11. **ἐριβρόμου**: P., with all his *ποικιλία*, is not afraid to repeat, as a modern poet would be. See P. 1, 80.—12. **στρατός**: The figure is perfect. Rain comes across a plain, or across the water, exactly as the advance of an army. One sees the *στίχες ἀνδρῶν*. The wall protects the treasure against the hostile (*ἐπακτός*) advance.—**ἀμείλιχος**: "Relentless," "grim."—13. **ἄξοισι**: With the plur. comp. Eur. Alc. 360: *καί μ' οὔθ' ὁ Πλούτωνος κύων οὔθ' οὑπὶ κώπῃ ψυχοπομπὸς ἂν Χάρων ἔσχον*. Similar plurals are not uncommon with disjunctives in English. In Lat. comp. Hor. Od. 1, 13, 5: *Tum nec mens mihi nec color | certa sede manent*.—**παμφόρῳ χεράδει**: So, and not *χεράδι*. The nom. is *χέραδος*, not *χερᾶς*. The Schol. says *χερὰς ὁ μετὰ ἰλύος καὶ λίθων συρφετός*. It seems to be rather loose stones, and may be transl. "rubble." — 14. **τυπτόμενον**: So Dawes for *τυπτόμενος*. Bergk's *κρυπτόμενον* is not likely. The whirlwind drags the victim along while he is pounded by the storm-driven stones. The rain is an army (*imber edax*), the wind is a mob (*Aquilo impotens*).—**πρόσωπον**: The *πρόσωπον* is the *πρόσωπον τηλαυγές* of the treasure-house made luminous by joy (P. 3, 75). Mezger: "thy countenance" (of Thrasybulos) after Leop. Schmidt. We should expect *τεόν*, and we need the *τεῷ* that we have.—15. **πατρὶ τεῷ . . . κοινάν τε γενεᾷ**: *π.* depends on *κοινάν*, not on *ἀπαγγελεῖ*. — 16. **λόγοισι θνατῶν . . . ἀπαγγελεῖ**: "Will announce to the discourses of mortals," will furnish a theme to them. Cf. P. 1, 93: *μανύει καὶ λογίοις καὶ*

ἀοιδοῖς.—17. **εὔδοξον**: Proleptic.—**ἅρματι νίκαν | Κρισαίαις ἐν πτυχαῖς**: All run together, "a Pythian chariot-victory," as I. 2, 13: *Ἰσθμίαν ἵπποισι νίκαν.*

Στρ. γ'.—19. **σχέθων**: Shall we write *σχεθών* aor. or *σχέθων* pres.? Most frequently aor., the form seems to be used as a present here.—**τοι . . . νιν**: *νιν* anticipates *ἐφημοσύναν*. See O. 7, 59; 13, 69. Another view makes *νιν* the father, who stands on the right of the son in the triumphal procession. Bergk writes *νυν*, after the Schol. *τοίνυν*.—**ἐπιδέξια χειρός**: Comp. Od. 5, 277: *τὴν . . . ἐπ' ἀριστερὰ χειρὸς ἔχοντα.* The commandment is personified. She is mounted on the chariot of Thrasybulos as a *πολύφιλος ἑπέτις* (cf. P. 5, 4), and stands on his right hand because upheld by him. The word shall not fall to the ground. It is an *ὀρθὸν ἔπος*. Cf. v. 37: *χαμαιπετὲς . . . ἔπος οὐκ ἀπέριψεν*.—21. **τά**: Comp., for the shift, P. 2, 75: *οἷα*.—**μεγαλοσθενῆ**: So with Bergk for *μεγαλοσθενεῖ*. The teacher is to be emphasized this time.—22. **Φιλύρας υἱόν**: Cheiron, P. 3, 1. On Achilles' education in the abode of Cheiron, see N. 3, 43. The *Χείρωνος ὑποθῆκαι* were famous. The first two of them seem to have been identical with the first two of Euripides' three, Antiop. fr. 46: *θεούς τε τιμᾶν τούς τε φύσαντας γονεῖς*. Comp. also P. 4, 102. — **ὀρφανιζομένῳ**: Verbs of privation connote feeling, hence often in the present where we might expect the perfect. Comp. *στέρομαι* and *ἐστέρημαι*, *privor* and *privatus sum*. Achilles is parted from father and mother.—23. **μάλιστα μὲν Κρονίδαν**: The meaning, conveyed in P.'s usual implicit manner, is: Zeus above all the gods, father and mother above all mankind. — 24. **βαρυόπαν**: Immediately applicable to the *κεραυνῶν πρύτανιν*, but *στεροπᾶν κεραυνῶν τε* form a unit (O. 1, 62).—26. **ταύτας . . . τιμᾶς** = *τοῦ σέβεσθαι*.—27. **γονέων βίον πεπρωμένον** = *τοὺς γονέας ἕως ἂν ζῶσιν*.

Στρ. δ'.—28. **ἔγεντο**: For *ἐγένετο* (as P. 3, 87) = *ἐφάνη*, "showed himself."—**καὶ πρότερον**: In times of yore as Thrasybulos now (*καί*).—29. **φέρων**: With *νόημα* is almost an adjective, *τοιοῦτος τὸν νοῦν*.—30. **ἐναρίμβροτον**: Occurs again, I. 7 (8), 53: *μάχας ἐναριμβρότου*. — 31. **Αἰθιόπων | Μέμνονα**: This version of the story is taken from the *Αἰθιοπίς* of Arktinos.—32. **Νεστόρειον**: O. 2, 13.—**ἐπέδα**: Il. 8, 80: *Νέστωρ οἷος ἔμιμνε Γερήνιος οὖρος Ἀχαιῶν | οὔ τι ἑκών, ἀλλ' ἵππος ἐτείρετο, τὸν βάλεν ἰῷ | δῖος Ἀλέξανδρος, Ἑλένης πόσις ἠυκόμοιο.* In Homer it is Diomed that comes to the rescue.

Still the death of Antilochos by the hand of Memnon was known to the poet of the Odyssey, 4, 188.—33. **δαΐχθείς**: O. 3, 6.—**ἔφεπεν**: "Plied," "attacked him with."—35. **Μεσσανίου**: Not from Triphylian, but from Messenian Pylos. See P. 4, 126.—36. **δονηθεῖσα φρήν**: See P. 1, 72.

Στρ. ε'.—37. **χαμαιπετές** = *ὥστε χαμαιπετὲς εἶναι.* Comp. O. 9, 13: *οὗτοι χαμαιπετέων λόγων ἐφάψεαι.* — **αὐτοῦ**: "On the spot," hence "unmoved," "stedfast." — 39. **μὲν . . . τε**: O. 4, 12.—40. **τῶν πάλαι**: *τῶν* depends on *ὕπατος.*—**γενεᾷ**: Cf. Il. 2, 707: *ὁπλότερος γενεῇ.*—41. **ὁπλοτέροισιν**: The position favors the combination. *ἐδόκησεν-ὁπλοτέροισιν-ὕπατος.* Antilochos belonged to the *ὁπλότεροι*, and the position accorded to him by them was the more honorable, as younger men are severer judges.—42. **ἀμφὶ τοκεῦσιν**: Prose, *περὶ τοὺς τοκέας.*—43. **τὰ μὲν παρίκει**: The parallel is strained, and it is hard to keep what follows from flatness, although we must never forget the personal risk of a chariot-race. —44. **τῶν νῦν δέ**: Contrast to *τῶν πάλαι.*—45. **πατρῴαν . . . πρὸς στάθμαν**: "To the father-standard," "to the standard of what is due to a father." Not "to the standard set by our fathers." Antilochos was and continued to be an unapproachable model. Xen. Kyneg. 1, 14: *Ἀντίλοχος τοῦ πατρὸς ὑπεραποθανὼν τοσαύτης ἔτυχεν εὐκλείας ὥστε μόνος φιλοπάτωρ παρὰ τοῖς Ἕλλησιν ἀναγορευθῆναι.*

Στρ. ς'.—46. **πάτρῳ**: Theron.—47. **νόῳ δὲ πλοῦτον ἄγει**: Comp. P. 5, 2. 3: *ὅταν τις . . . [πλοῦτον] ἀνάγῃ. νόῳ*, "with judgment."—48. **ἄδικον οὔθ' ὑπέροπλον**: On the omission of the first *οὔτε*, see P. 10, 29: *ναυσὶ δ' οὔτε πεζὸς ἰών.* A similar omission of "neither" is common enough in English. So Shakespeare, "The shot of accident nor dart of chance," "Thine nor none of thine," "Word nor oath;" Byron, "Sigh nor word," "Words nor deeds." *ἄδικον* and *ὑπέροπλον* are proleptic. The youth that he enjoys is not a youth of injustice or presumption. — **ἦβαν δρέπων**: Cf. O. 1, 13. — 49. **σοφίαν**: O. 1, 116. — 50. **Ἐλέλιχθον**: Cf. P. 2, 4. — **ὀργᾷς ὃς ἱππειᾶν ἐσόδων**: This is Christ's reading. "Who art passionate in thy love of chariot contests." *ὀργᾷς* construed like *ὀρούεις* (P. 10, 61). The inferior MSS. have *εὖρές θ'*, the better *ὀργαῖς πάσαις*, which is supposed to be a gloss to **μάλα ϝαδόντι νόῳ** = *ἑκόντι νόῳ*, P. 5, 43, but when did *ἀδών* ever mean *ἑκών*? *μάλα ϝαδόντι νόῳ* must mean that the spirit of

Thrasybulos had found favor in Poseidon's eyes. All the MSS. have *ἱππείαν ἔσοδον*. *ἵππειαι ἔσοδοι = ἱππικαὶ ἅμιλλαι*.—52. **γλυκεῖα δὲ φρήν**: Supply *ἐστι*, which P. seldom uses. O. 1, 1.—53. **συμπόταισιν ὁμιλεῖν** = *ἐν ταῖς συμποτικαῖς ὁμιλίαις*. *καί* throws it into construction with *ἀμείβεται*. To say that "a spirit that is sweet to associate *even* with one's boon companions surpasses the honey and the honeycomb" is a bit of sour philosophizing that does not suit the close of this excessively sugary poem.—54. **τρητὸν πόνον**: Has a finical, *précieux*, sound to us.

PYTHIA VII.

The seventh Pythian is the only *epinikion* in honor of a citizen of Athens except N. 2. Megakles, whose victory is here celebrated, was a member of the aristocratic house of the Alkmaionidai, a grandson of that Megakles who married the daughter of Kleisthenes, tyrant of Sikyon (Hdt. 6, 127 foll.). Whether our Megakles was the son of Kleisthenes, the lawgiver, or of Hippokrates, brother of the lawgiver, does not appear. The latter is called simply *συγγενής* by the Scholiast. The victory was gained Pyth. 25 (Ol. 72, 3), the year of the battle of Marathon. Whether the Pythian games were celebrated and the ode composed before the battle or not is a question that has led to elaborate discussion, which cannot be presented here even in summary. Pindar's patriotism, so dear to many, so doubtful to some, is thought to be at stake; but we have to do with Pindar the poet, rather than Pindar the patriot; and all that can be said in this place is, that even if the ode was composed and performed after the battle, there were reasons enough why the poet should not have referred distinctly to a victory, the greatness of which was not necessary to make Athens great enough for poetry; a victory which would not have been a pleasant theme for the Alkmaionidai, on account of the suspicions of treachery that attached to them (Hdt. 6, 115).

Athens is the fairest preface of song, the fairest foundation of a monument of praise to the Alkmaionidai for their victory in the chariot-race. No fatherland, no house, whose name is greater praise throughout Greece (vv. 1–8).

The story of the Erechtheidai haunts every city, for they made the temple of Apollo in divine Pytho a marvel to behold. That were enough, but I am led to further song by five Isthmian victories, one o'ertopping victory at Olympia, and two from Pytho (vv. 9–16).

These have been won by you that now are and by your forefathers. My heart is full of joy at this new good-fortune. What though noble acts have for their requital envy? Abiding happiness brings with it now this, now that (vv. 17–22).

Mezger sees in this ode a complete poem, not a fragment, as L. Schmidt does. No part of an *epinikion*, he says, is wanting. Praises of the victor, the victory, the family, the city, the god of the games, form the usual garland. In the heart of the poem stands the great act of piety, the building of the Delphic temple. The victories of the Alkmaionidai are a reward of their service to Apollo. The citizens are not all so grateful as the god, but their envy is only an assurance of abiding happiness.

So short a poem does not call for an elaborate analysis. Chiefly noteworthy is the way in which each member of the triad balances itself. The strophe has to do with Athens and the Alkmaionidai, the antistrophe with splendid generosity and brilliant success, the epode sums up new and old, and sets off abiding happiness against the envy which it costs. Compare the structure of O. 12.

The measures are logaoedic.

Στρ. — 1. **αἱ μεγαλοπόλιες Ἀθᾶναι**: Cf. P. 2, 1: *μεγαλοπόλιες ὦ Συράκοσαι.* As this is poetry, there is no need of scrutinizing the epithet closely with reference to the period. Solon calls Athens *μεγάλην πόλιν.* Herodotos, writing of the end of the sixth century, says (5, 66): *Ἀθῆναι καὶ πρὶν μεγάλαι τότε ἀπαλλαχθεῖσαι τῶν τυράννων ἐγένοντο μέζονες.*—2. **προοίμιον**: Athens is the noblest opening for a song in honor of the Alkmaionidai. *πρ.* is the prelude sung before the foundation is laid.—**γενεᾷ . . . ἵπποισι**: The double dat. is not harsh if we connect, after Pindar's manner, **ἀοιδᾶν** with **ἵπποισι,** "chariot-songs." Cf. P. 6, 17, and I. 1, 14: *Ἡροδότῳ τεύχων τὸ μὲν ἅρματι τεθρίππῳ γέρας.*—3. **κρηπῖδ' ἀοιδᾶν . . . βαλέσθαι**: Cf. P. 4, 138: *βάλλετο κρηπῖδα σοφῶν ἐπέων.* The architectural image recalls the service that the Alkmaionidai had rendered the Delphian temple. *βαλέσθαι*: "For the laying." P. is instructive for the old dat. conception of the inf.—4. **πάτραν**: Cannot be "clan" here. It must refer to Athens, as *οἶκον* to the Alkmaionidai.—**ναίοντ'**: With *τίνα.* "Whom shall I name as inhabiting a fatherland, whom a house more illustrious of report in Greece?" (*τίς ναίει ἐπιφανεστέραν μὲν πάτραν, ἐπιφανέστερον δὲ οἶκον;*) P.'s usual way of changing the form of a proposition.

ναίων is the reading of all the MSS. The Scholia read *ναίοντ'*, as they show by *οἰκοῦντα*. No conjecture yet made commends itself irresistibly.—6. **πυθέσθαι**: Epexegetic infinitive.

'Αντ.—7. **λόγος ὁμιλεῖ**: Semi-personification. *ὁ.* = *ἀναστρέφεται* (Schol.). Cf. O. 12, 19: *ὁμιλέων παρ' οἰκείαις ἀρούραις*. The story is at home, is familiar as household words.—8. **'Ερεχθέος ἀστῶν**: Indication of ancient descent. Comp. O. 13, 14: *παῖδες 'Αλάτα*. P. includes Athens in the glory of the liberality.—**τεόν γε δόμον**: When the temple of Delphi, which had been burned (Ol. 58, 1 = 548 B.C.), was rebuilt, the Alkmaionidai, then in exile, took the contract for the façade, and carried it out in an expensive marble instead of a cheap stone (Hdt. 5, 62).—9. **θαητόν** = *ὥστε θαητὸν εἶναι*. "Fashioned thy house in splendor."—10. **ἄγοντι δέ**: P. is not allowed to linger on this theme. Other glories lead him to other praises.—**ἐκπρεπής**: Cf. O. 1, 1.

'Επ.—13. **ὑμαί**: By you of this generation.—14. **χαίρω τι**: A kind of *λιτότης*. "I have no little joy."—**τὸ δ' ἄχνυμαι**: "But this is my grievance."—15. **φθόνον ἀμειβόμενον** = *ὅτι φθόνος ἀμείβεται*. Instructive for the peculiar Attic construction with verbs of emotion, e. g. So. Ai. 136: *σὲ μὲν εὖ πράσσοντ' ἐπιχαίρω. ἀ.* "requiting."—16. **γε μάν**: "Howbeit." *μάν* meets an objection, made or to be made, *γε* limits the utterance to *φαντί*. Comp. O. 13, 104; P. 1, 17; N. 8, 50; I. 3 (4), 18. "Yet they say that thus prosperity that abideth in bloom for a man brings with it this and that" (good and bad), or, analyzed, *οὕτως ἂν παραμόνιμος θάλλοι ἡ εὐδαιμονία ἐὰν τὰ καὶ τὰ φέρηται*. Ups and downs are necessary to abiding fortune. Perpetual success provokes more than envy of men, the Nemesis of God. We hear the old Polykrates note.—17. **τὰ καὶ τά**: Here "good and bad," as I. 3 (4), 51.

PYTHIA VIII.

Aristomenes of Aigina, the son of Xenarkes, belonged to the clan of the Midylidai, and had good examples to follow in his own family. One of his uncles, Theognetos, was victorious at Olympia, another, Kleitomachos, at the Isthmian games, both in wrestling, for which Aristomenes was to be distinguished. His victories at Megara, at Marathon, in Aigina, were crowned by success at the Pythian games. It is tolerably evident that at the time of this ode he was passing from the ranks of the boy-wrestlers (v. 78). No mention is made of the trainer, a character who occupies so much space in O. 8.

P. was, in all likelihood, present at the games (v. 59). The poem seems to have been composed for the celebration in Aigina —comp. *τόθι* (v. 64), which points to distant Delphi, and note that Hesychia, and not Apollo, is invoked at the outset of the ode.

What is the date? According to the Schol., Pyth. 35 (Ol. 82, 3=450 B.C.), when Aigina had been six years under the yoke of Athens; but the supposed reference to foreign wars (v. 3), and the concluding verses, which imply the freedom of the island, led O. Müller and many others to give an earlier date to the victory, 458 B.C. Allusions to the battle of Kekryphaleia (Thuk. 1, 105) were also detected, but Kekryphaleia was a bad day for the Aiginetans, because the Athenian success was the forerunner of Aiginetan ruin (Diod. 11, 78), and a reference to it would have been incomprehensible. In any case, P. would hardly have represented the Athenians as the monstrous brood of giants (v. 12 foll.). Mezger, who adheres to the traditional date, sees in *πολέμων* (v. 3) an allusion, not to foreign wars, but to domestic factions, such as naturally ensued when the Athenians changed the Aiginetan constitution to the detriment of the nobles (*οἱ παχεῖς*). Krüger gives the earlier date of Ol. 77, 3 (470 B.C.), or Ol. 78, 3 (466 B.C.). Hermann goes back as far as Ol. 75, 3 (478 B.C.), and sees in the ode allusions to the Persian war, Porphyrion

and Typhōeus being prefigurements of Xerxes—altogether unlikely. Fennell, who advocates 462 B.C., suggests the great victory of Eurymedon four years before "as having revived the memory of Salamis, while apprehensions of Athenian aggression were roused by the recent reduction of Thasos."

If we accept the late date, the poem becomes of special importance as Pindar's last, just as P. 10 is of special importance as Pindar's earliest ode. Leopold Schmidt has made the most of the tokens of declining power. Mezger, on the other hand, emphasizes the steadiness of the technical execution, and the similarity of the tone. "In P. 10, 20 we have *μὴ φθονεραῖς ἐκ θεῶν μετατροπίαις ἐπικύρσαιεν*, in P. 8, 71: *θεῶν δ' ὅπιν ἄφθιτον αἰτέω, Ξένάρκες, ὑμετέραις τύχαις*, and in P. 10, 62 we have as sharp a presentation of the transitoriness of human fortunes as in the famous passage P. 8, 92." But this comparison of commonplaces proves nothing. There is undoubtedly an accent of experience added in P. 8; and, according to Mezger's own interpretation, P. 8, 71 is deeper than P. 10, 20. Jean Paul says somewhere, "The youngest heart has the waves of the oldest; it only lacks the plummet that measures their depth." In P. 8 Pindar has the plummet.

Hesychia is to Aigina what the lyre is to Syracuse; and the eighth Pythian, which begins with the invocation *Φιλόφρον Ἡσυχία*, is not unrelated to the first Pythian, which begins with the invocation *Χρυσέα φόρμιγξ*. In the one, the lyre is the symbol of the harmony produced by the splendid sway of a central power, Hieron; in the other, the goddess Hesychia diffuses her influence through all the members of the commonwealth. In the one case, the balance is maintained by a strong hand; in the other, it depends on the nice adjustment of forces within the state. Typhōeus figures here (v. 16) as he figures in the first Pythian; but there the monster stretches from Cumae to Sicily, and represents the shock of foreign warfare as well as the volcanic powers of revolt (note on P. 1, 72); here there is barely a hint, if a hint, of trouble from without. Here, too, Typhōeus is quelled by Zeus, and Porphyrion, king of the giants, by Apollo (vv. 16–18); but we have no Aitna keeping down the monster, and a certain significance attaches to *ἐν χρόνῳ* of v. 15.

The opening, then, is a tribute to Hesychia, the goddess of domestic tranquillity, who holds the keys of wars and councils,

who knows the secret of true gentleness (vv. 1–7), who has strength to sink the rebellious crew of malcontents, such as Porphyrion and Typhōeus—the one quelled by the thunderbolt of Zeus, the other by the bow of Apollo—Apollo, who welcomed the son of Xenarkes home from Kirrha, crowned with Parnassian verdure and Dorian revel-song (vv. 8–20).

Then begins the praise of Aigina for her exploits in the games, and the praise of Aristomenes for keeping up the glory of his house and for exalting the clan of the Midylidai and earning the word that Amphiaraos spoke (vv. 21–40).

The short myth follows, the scene in which the soul of Amphiaraos, beholding the valor of his son and his son's comrades among the Epigonoi, uttered the words: *Φυᾷ τὸ γενναῖον ἐπιπρέπει | ἐκ πατέρων παισὶν λῆμα* (v. 44). The young heroes have the spirit of their sires. "Blood will tell." Adrastos, leader of the first adventure, is compassed by better omens now; true, he alone will lose his son, but he will bring back his people safe by the blessing of the gods (vv. 41–55).

O. 8, another Aiginetan ode, is prayerful. Prayer and oracle are signs of suspense; and the utterance of Amphiaraos carries with it the lesson that Aigina's only hope lay in the preservation of the spirit of her nobility. What the figure of Adrastos means is not so evident. It may signify: Whatever else perishes, may the state abide unharmed.

Such, then, were the words of Amphiaraos, whose praise of his son Alkmaion is echoed by Pindar—for Alkmaion is not only the prototype of Aristomenes, but he is also the neighbor of the poet, guardian of his treasures, and spoke to him in oracles (vv. 56–60).

Similar sudden shifts are common in the quicker rhythms (Aiolian), and the Aiginetan odes of P. presume an intimacy that we cannot follow in detail.

P. now turns with thanksgiving and prayer to Apollo—entreats his guidance, craves for the fortunes of the house of Xenarkes the boon of a right reverence of the gods. Success is not the test of merit. It is due to the will of Fortune, who makes men her playthings. "Therefore keep thee within bounds."

Then follows the recital of the victories, with a vivid picture of the defeated contestants as they slink homeward (vv. 61–87).

"The bliss of glory lends wings and lifts the soul above riches. But delight waxeth in a little space. It falls to the ground, when shaken by adversity. We are creatures of a day. What are we?

what are we not? A dream of shadow is man. Yet all is not shadow. When God-given splendor comes there is a clear shining and a life of sweetness."

"Aigina, mother dear, bring this city safely onward in her course of freedom, with the blessing of Zeus, Lord Aiakos, Peleus, and good Telamon and Achilles" (vv. 88–100).

Compare again the close of O. 8. This invocation of all the saints in the calendar is ominous.

To sum up: The first triad is occupied with the praise of Hesychia, ending in praise of the victor. The second triad begins with the praise of Aigina, and ends with the Midylidai, to whom the victor belongs. The third triad gives the story of Alkmaion, as an illustration of the persistency of noble blood. The fourth acknowledges the goodness of Apollo, and entreats his further guidance; for God is the sole source of these victories, which are now recounted. The fifth presents a striking contrast between vanquished and victor, and closes with an equally striking contrast between the nothingness of man and the power of God, which can make even the shadow of a dream to be full of light and glory. At the end is heard a fervent prayer for Aigina's welfare.

So we have two for introduction, one for myth, two for conclusion. It is evident that the circumstances are too absorbing for the free development of the mythic portion. We have here a tremulous poem with a melancholy note in the midst of joyousness.

The lesson, if there must be a lesson, is: In quietness and confidence shall be your strength. The only hope of Aigina, as was said above, is the persistence of the type of her nobility, but it is clear that it is hoping against hope.

The rhythms are Aiolian (logaoedic). The restlessness, in spite of Hesychia, forms a marked contrast to the majestic balance of P. 1.

Στρ. α'.—1. **Φιλόφρον**: "Kindly." Ar. Av. 1321: *τὸ τῆς ἀγανόφρονος Ἡσυχίας εὐήμερον πρόσωπον. εὐμενής* seems to be more personal. Comp. v. 10.—**Ἡσυχία**: A goddess. Comp. *Λιδώς, Φήμη, Ἔλεος, Ὁρμή*, at Athens (Paus. 1, 17, 1). The Romans carried this still further.—**Δίκας . . . θύγατερ**: *Εἰρήνη* (peace between state and state) is the sister of *Δίκη* (O. 13, 7), but

Ἡσυχία, domestic tranquillity, is eminently the daughter of right between man and man. Cf. P. 1, 70: *σύμφωνον ἡσυχίαν*, and if "righteousness exalteth a nation" the daughter of righteousness may well be called *μεγιστόπολις*.—2. **ὦ**: For the position, comp. O. 8, 1.— 3. **πολέμων**: The Schol. understands this of factions (*στάσεις*). But when a state is at peace within itself, then it can regulate absolutely its policy at home and abroad, its councils and its armies. This is especially true of Greek history.—4. **κλαῖδας ὑπερτάτας**: Many were the bearers of the keys—Πειθώ (P. 9, 43), Ἀθηνᾶ (Aisch. Eum. 825, Ar. Thesm. 1142), Εὐμολπίδαι (So. O. C. 1055).— 5. **Πυθιόνικον τιμάν** = *κῶμον*. —**Ἀριστομένει**: On the dat. with *δέκευ*, see O. 13, 29; P. 4, 23.—6. **τὸ μαλθακόν**: "True (*τό*) gentleness."—**ἔρξαι τε καὶ παθεῖν**: *παθεῖν* pushes the personification to a point where analysis loses its rights. There is no *ἔρξαι* without *παθεῖν*, hence the exhaustive symmetry. Hesychia knows how to give and how to receive, and so she teaches her people how to give and how to receive.—7. **καιρῷ σὺν ἀτρεκεῖ** = *εὐκαίρως* (Schol.).

Ἀντ. α΄.—8. **ἀμείλιχον . . . ἐνελάσῃ**: The figure is that of a nail. Whose heart? The Schol.: *ἐνθῇ τῇ ἑαυτοῦ καρδίᾳ*, and that is the only natural construction of the Greek. Dissen and others think of the bitter hatred of the Athenians towards the Aiginetans. "Plants deep in his heart ruthless resentment." If Ἡσυχία were meant, we should expect *τεᾷ*.—10. **τραχεῖα . . . ὑπαντιάξαισα**: "Meeting the might of embittered foes with roughness." Tranquillity (conservatism) is harsh whenever it is endangered. No class more cruel than the repressive.—11. **τιθεῖς . . . ἐν ἄντλῳ**: *ἄντλος* is "bilgewater" (O. 9, 57). *ἄντλον δέχεσθαι* is "to spring a leak," *ναῦς ὑπέραντλος* is "a leaky, foundering ship." *ἐν ἄντλῳ τιθέναι* is opposed to *ἐλευθέρῳ στόλῳ κομίζειν* (v. 98), hence = "to scuttle," or, if that is unlyrical, "to sink." The Schol., *ἀφανίζεις καὶ ἀμαυροῖς*.— 12. **τάν**: Sc. Ἡσυχίαν.—**Πορφυρίων**: Porphyrion, the *βασιλεὺς Γιγάντων* mentioned below, attempted to hurl Delos heavenward, and was shot by Apollo, who is, among other things, the god of social order. If there is any special political allusion, this would seem to refer to parties within rather than enemies without.—**μάθεν** = *ἔγνω*, Schol. *πάθεν* and *λάθεν* are unnecessary conjectures.—14. **εἴ τις . . . φέροι**: We should expect *εἴ τις . . . φέρει* (see note on O. 6, 11), but the opt. is used of the desirable course. Comp. I. 4 (5), 15. One of Pindar's familiar foils.

There is no allusion that we can definitely fix.—**ἐκ δόμων**: Adds color, as *πρὸ δόμων*, P. 2, 18.

Ἐπ. *α'*.—15. **ἔσφαλεν**: Gnomic aorist, which does not exclude the plumping effect of the tense. See P. 2, 50.—**ἐν χρόνῳ**: Cf. P. 3, 96; 4, 291.—16. **Τυφὼς Κίλιξ**: See P. 1, 16: *Τυφὼς ἑκατοντακάρανος· τόν ποτε | Κιλίκιον θρέψεν πολυώνυμον ἄντρον.*—**νιν** = Ἡσυχίαν.—17. **βασιλεὺς Γιγάντων**: Porphyrion.—**δμᾶθεν δὲ κεραυνῷ**: Instead of the circumstantial *δμᾶθεν ὁ μὲν κεραυνῷ ὁ δὲ τόξοισιν Ἀπόλλωνος*. Typhœus was slain by Zeus.—18. **εὐμενεῖ**: See v. 1.—19. **Ξενάρκειον . . . υἱόν**: Aristomenes. O. 2, 13: *ὦ Κρόνιε παῖ*, P. 2, 18: *ὦ Δεινομένειε παῖ*.—20. **ποίᾳ**: A wide term. Cf. P. 9, 40.—**Δωριεῖ**: Always complimentary in Pindar (Mezger)—when he is addressing Dorians.

Στρ. *β'*.—21. **ἔπεσε**: The figure is like that of the lot (*λάχος*), O. 7, 58.—**Χαρίτων**: The goddesses of the hymn of victory. See O. 9, 29.—22. **δικαιόπολις**: According to the genealogy of Ἡσυχία (v. 1).—**ἀρεταῖς**: P. 4, 296: *ἡσυχίᾳ θιγέμεν*, P. 9, 46: *ψεύδει θιγεῖν*.—24. **θιγοῖσα**: P. uses *θιγεῖν* as an aor., and I hesitate to follow the MS. accent *θίγοισα*. Aigina has attained.—25. **πολλοῖσι**: With **ἀέθλοις**.

Ἀντ. *β'*.—28. **τὰ δέ**: "And then again," with the shift *δέ* to another part of the antithesis, a Pindaric device instead of *ἥρωας μὲν . . . ἀνδράσι δέ*. See O. 10 (11), 8. On the contrast, see O. 2, 2. On *τὰ δέ*, O. 13, 55.—29. **ἄσχολος**: "I have no time" = "this is no time."—**ἀναθέμεν**: To set up as an *ἀνάθημα*. Cf. O. 5, 7: *τὶν δὲ κῦδος ἄβρὸν | νικάσαις ἀνέθηκε*, O. 11 (10), 7: *ἀφθόνητος δ' αἶνος Ὀλυμπιονίκαις | οὗτος ἄγκειται*. The poet is thinking of the inscription of the votive offerings (O. 3, 30).—31. **λύρᾳ . . . φθέγματι**: Cf. *liquidam pater vocem cum cithara dedit*.—32. **μὴ . . . κνίσῃ**: *μή* sentences of fear are really paratactic, and are often added loosely. Comp. note on P. 4, 155. "I have no time" = "I say that I have no time." **κνίσῃ**: Lit., "nettle," "irk."—**τὸ . . . ἐν ποσί μοι τράχον**: A more forcible *τὸ πὰρ ποδός* (P. 3, 60; 10, 62), *τὸ πρὸ ποδός* (I. 7 [8], 13). *ἐν ποσί*, "on my path," as *ἐμποδών*, "in my way." *τράχον* shows that the matter is urgent, "my immediate errand." Dissen combines *τράχον ἴτω*. But *τράχον* is heightened by the poet to *ποτανόν*.—33. **τεὸν χρέος**: Thy victory.—34. **ποτανόν**: Cf. P. 5, 114: *ἔν τε Μοίσαισι ποτανός*. He

calls his art *ποτανὰ μαχανά* (N. 7, 22).—**ἀμφὶ μαχανᾷ**: Cf. P. 1, 12: *ἀμφὶ τε Λατοίδα σοφίᾳ βαθυκόλπων τε Μοισᾶν.*

'Επ. β'. — 35. **ἰχνεύων**: "Following hard upon the track." Echo of *τράχον*. Notice *εὖ*.—36. **'Ολυμπίᾳ**: Pindaric brachylogy for 'Ολυμπιονίκαν.—**Θεόγνητον**: Honored by an epigram of Simonides (149 Bgk., 206 Schndw.): *Γνῶθι Θεόγνητον προσιδὼν τὸν 'Ολυμπιονίκαν | παῖδα, παλαισμοσύνης δεξιὸν ἀνίοχον, | κάλλιστον μὲν ἰδεῖν, ἀθλεῖν δ' οὐ χείρονα μορφᾶς, | ὃς πατέρων ἀγαθῶν ἐστεφάνωσε πόλιν.* See Paus. 6, 9, 1.—**κατελέγχεις**: Cf. O. 8, 19 and I. 3 (4), 14: *ἀρετὰν | σύμφυτον οὐ κατελέγχει*, 7 (8), 65: *τὸν μὲν οὐ κατελέγχει κριτοῦ γενεὰ πατραδελφεοῦ.*—37. **θρασύγνιον**: See O. 8, 68, for the propriety of the compound.—38. **αὔξων**: O. 5, 4. —**πάτραν**: "Clan."—**λόγον**: O. 2, 24. Used as the Homeric *ἔπος*. —**φέρεις**: As a prize. "Thou earnest."—39. **'Οικλέος παῖς**: Amphiaraos, the seer, the just man and wise among the seven against Thebes. See O. 6, 13. His spirit speaks.—40. **αἰνίξατο**: "Uttered as a dark saying, in a riddle," as became an oracular hero.

Στρ. γ'.—41. **ὁπότ(ε)**: See P. 3, 91.—43. **μαρναμένων**: Cf. O. 13, 15.—44. **Φυᾷ . . . λῆμα**: "By nature stands forth the noble spirit that is transmitted from sires to sons." This is nothing more than an oracular way of saying *τὸ δὲ συγγενὲς ἐμβέβακεν ἴχνεσιν πατρός* (P. 10, 12). Amphiaraos recognizes the spirit of the warriors of his time in his son and his sons' comrades, hence the plural. Tafel gives *φυᾷ* the Homeric sense, "growth," "stature." The Epigonoi had shot up in the interval, and become stalwart men. So also Mezger. But how would this suit Aristomenes?—46. **δράκοντα**: The device occurs on the shields of other warriors, but it is especially appropriate for Alkmaion—our **'Αλκμᾶνα**—the son of the seer Amphiaraos. The serpent is mantic. See O. 6, 46.

'Αντ. γ'.—48. **ὁ δὲ καμών**: Adrastos, who had failed in the first expedition, was the successful leader of the second.—**προτέρᾳ πάθᾳ**: A breviloquence, such as we sometimes find with *ἄλλος* and *ἕτερος*: *ἕτερος νεανίας*, "another young man," "a young man beside." The *προτέρα ὁδός* was a *πάθα*. Tr. "before."—49. **ἐνέχεται**: Usu. in a bad sense. Here "is compassed."—50. **ὄρνιχος**: Omen. See P. 4, 19.—51. **τὸ δὲ ϝοίκοθεν**: "As to his household." *τὸ* is acc.—52. **ἀντία πράξει**: "He shall fare contrariwise" (Fen-

nell). Cf. O. 8, 73: *ἅρμενα πράξαις ἀνήρ.*—53. **θανόντος . . . νίοῦ**: Aigialeus.

Ἐπ. γ′.—55. **Ἄβαντος**: Abas, son of Hypermnestra and Lynkeus, was grandfather of Adrastos and king of Argos.—**ἀγυιάς**: On the acc. see P. 4, 51.—56. **καὶ αὐτός**: As well as Amphiaraos. —57. **στεφάνοισι βάλλω**: P. 9, 133: *πολλὰ μὲν κεῖνοι δίκον | φύλλ' ἔπι καὶ στεφάνους.* — **ῥαίνω δὲ καὶ ὕμνῳ**: Cf. P. 5, 93; I. 5 (6), 21: *ῥαινέμεν εὐλογίαις*, O. 10 (11), 109: *πόλιν καταβρέχων.* — 58. **γείτων ὅτι μοι**: Alkmaion must have had a shrine (*ἡρῷον*) in Pindar's neighborhood that served the poet as a safety-deposit for his valuables.—59. **ὑπάντασεν**: Figuratively, "offered himself as a guardian." — **ἰόντι**: As it would seem on this occasion.— 60. **ἐφάψατο**: "Employed." The dat., as with *θιγοῖσα*, v. 24. The prophecy doubtless pertained to this victory of Aristomenes, which P. describes with all the detail of a spectator. His relations to the Aiginetans were very intimate. The prophecy leads to the mention of the fulfilment.—**συγγόνοισι**: Alkmaion was great-grandson and Amphiaraos grandson of the great seer Melampus.

Στρ. δ′.—61. **πάνδοκον | ναόν**: A temple, and not a simple *ἡρῷον.* —62. **διανέμων**: P. 4, 260: *ἄστυ . . . διανέμειν.*—65. **ἁρπαλέαν δόσιν**: "A gift to be eagerly seized." Phil. 2, 6: *οὐχ ἁρπαγμὸν ἡγήσατο τὸ εἶναι ἴσα τῷ θεῷ.*—66. **ἑορταῖς**: The Delphians at Aigina. See note on O. 13, 112.—**ὑμαῖς**: Of Apollo and Artemis. See P. 4, 3.—67. **ἄναξ, ἑκόντι δ(έ)**: O. 1, 36.

Ἀντ. δ′.—68. **κατὰ τὶν ἁρμονίαν**: The MSS. have *τιν'*. *τίν = σοί* is De Pauw's conjecture, and is to be combined with the verbal subst. *ἁρμονίαν*. Cf. O. 13, 91.—**βλέπειν**: With *κατά*. *καταβλέπειν* (not elsewhere in the classic period), like *καθορᾶν*. "It is my heart's desire to keep my eyes fixed on agreement with thee at every step of my whole path" (of song). The poet prays for accordance with the divine in his own case, as he afterwards asks (v. 71) that the successful house of the Midylidai may ever have reverential regard for the gods. Others take **εὔχομαι** as "I declare." The passage has been much vexed.—69. **ἕκαστον ὅσα** = *ἕκαστον τῶν ποιημάτων ὅσα . . . ἐπέρχομαι* (Schol.). — **νέομαι**: Cf. *ἀναδραμεῖν* (O. 8, 54), *διελθεῖν* (N. 4, 72).—70. **κώμῳ μὲν . . . Δίκα παρέστακε**: P. is certain that Apollo stands by him as Justice does, but he looks forward to the future of the race: hence the

demand that the fortunes of the Midylidai should be guarded by reverence for the divine. On *μὲν . . . δέ*, O. 11 (10), 8. With *παρέστακε*, comp. O. 3, 4: *παρεστάκοι*. — 71. **θεῶν δ' ὄπιν**: Usu. "favor of the gods," but can the gods have *ὄπις* for men as they have *τιμά*? (P. 4, 51).—72. **Ξένάρκες**: Father of Aristomenes (cf. v. 19), addressed as the head of the house, as the Amphiaraos of our Alkmaion. — 73. **εἰ γάρ τις . . . μαχαναῖς**: A mere foil to v. 76. "Easy success is not wisdom, as the vulgar think. 'Tis not in mortals to command success. Each man's weird determines now success, now failure. Have God in all your thoughts. Keep within bounds."—74. **πεδ' ἀφρόνων** = *ἐν ἄφροσι* (Schol.). For this use of *μετά*, P. 5, 94: *μάκαρ ἀνδρῶν μέτα | ἔναιεν*. "Wise amongst fools." Success is the vulgar test of merit, of wisdom. See O. 5, 16: *ἠῢ δ' ἔχοντες σοφοὶ καὶ πολίταις ἔδοξαν ἔμμεν*. On *πεδά* see P. 5, 47.

Ἐπ. δ'.—75. **κορυσσέμεν**: "To helmet," where we should say "to panoply." The head-piece was the crowning protection, *πολλῶν μεθ' ὅπλων σύν θ' ἱπποκόμοις κορύθεσσιν* (Soph.).—76. **τὰ δ(έ)**: Such success with its repute of wisdom. Comp. P. 2, 57: *νιν*.—**ἐπ' ἀνδράσι κεῖται**: Cf. the Homeric *θεῶν ἐν γούνασι κεῖται*, and P. 10, 71.—**παρίσχει**: "Is the one that giveth." It is not necessary to supply anything.—77. **ὕπερθε βάλλων . . . ὑπὸ χειρῶν**: "Tossing high in the air . . . under the hands (where the hands can catch it)." Men are the balls of Fortune (**δαίμων**). *ὑπό* with gen. instead of the acc. on account of the contrast with *ὕπερθε*, which suggests the gen. Bergk reads *ὑποχειρῶν*, not found elsewhere. — 78. **μέτρῳ κατάβαιν(ε)**: *μ.* = *μετρίως*, litotes for *μὴ κατάβαινε*. "Seek no further contests." Thou hast victories enough of this kind (v. 85 shows that his opponents were boys). Aristomenes was leaving the ranks of the *παῖδες παλαισταί*.—**ἐν Μεγάροις**: O. 7, 86.—79. **μυχῷ**: Marathon lies between Pentelikon and Parnes.—**Μαραθῶνος**: O. 9, 95.—**Ἥρας τ' ἀγῶν' ἐπιχώριον**: The Aiginetan Heraia were brought from Argos. —**ἀγῶν(α) . . . δάμασσας**: An easy extension of the inner object—*νικᾶν στέφανον*.—80. **ἔργῳ**: Emphasizes the exertion in contrast to the lucky man who achieves his fortune *μὴ σὺν μακρῷ πόνῳ* (v. 73). Schol.: *μετ' ἔργου καὶ ἐνεργείας πολλῆς*.

Στρ. ϵ'.—81. **τέτρασι**: See O. 8, 68. — **ἔμπετες** = *ἐνέπεσες*.—82. **σωμάτεσσι**: In the other description (O. 8, 68) we have *γυίοις*,

which some consider an equiv. to *σώμασι*.—**κακὰ φρονέων**: Literally "meaning mischief." "With fell intent" (Fennell). Cf. N. 9, 55: *μαλακὰ φρονέων*.—83. **οὔτε . . . οὐδέ**: So I. 2, 44: *μήτε . . . μηδέ*. — **ὁμῶς**: Like as to thee. — 84. **ἔπαλπνος** = *ἡδύς, προσηνής* (Schol.).—85. **μολόντων**: Easier to us as gen. absol. than as dependent on *ἀμφί*. See note on O. 13, 15.—86. **λαύρας**: "Lanes," "back-streets."—**ἐχθρῶν ἀπάορoι**: "In suspense of their enemies" would be perfectly intelligible.—87. **δεδαγμένοι**: So with Bergk for *δεδαιγμένοι* = *δεδαΐγμένοι*.

Ἀντ. *ε′*.—88. **ὁ δὲ . . . μέριμναν**: "He that hath gained something new (a fresh victory) at the season, when luxury is great (rife), soars by reason of hope (at the impulse of Hope), borne up by winged achievements of manliness (by the wings of manly achievements), with his thought above wealth." This is a description of the attitude of the returning victor in contrast to that of the vanquished. He seems to tread air. Hope, now changed to Pleasure (see P. 2, 49), starts him on his flight, and his manly achievements lend him the wings of victory (P. 9, 135: *πτερὰ Νίκας*). From this height he may well look down on wealth, high as wealth is (O. 1, 2). Hermann, and many after him, read *ἀβρότατος ἔπι*, in disregard of the Scholiast (*ἀπὸ μεγάλης ἀβρότητος καὶ εὐδαιμονίας*), and, which is more serious, in disregard of P.'s rules of position (see note on O. 1, 37). Mezger considers *ἀνορέαις* as *dat. termini* (for which he cites O. 6, 58; 13, 62, neither of them cogent), and sees in *ἐλπίδος* and *ἀνορέαις* the prophecy of future success among men. *ἀβρότατος* is not "the sweet spring-time of life," but rather the time when there is every temptation to luxury, and when the young wrestler is called on to endure hardness.—91. **ὑποπτέροις**: Comp. further O. 14, 24: *κυδίμων ἀέθλων πτεροῖσι*.—93. **τὸ τερπνόν**: See note on O. 14, 5. — **οὕτω**: Sc. *ἐν ὀλίγῳ*. — 94. **ἀποτρόπῳ γνώμᾳ**: "Adverse doom."

Ἐπ. *ε′*.—95. **ἐπάμεροι**: Sc. *ἐσμέν*. A rare and impressive ellipsis. — **τί δέ τις; τί δ' οὔ τις;** "What is man? what is he not?" Man continueth so short a time in one stay that it is not possible to tell what he is, what he is not. One Scholiast understands it as "What is a somebody? what a nobody?" which is a clearer way of putting it. — **σκιᾶς ὄναρ**: Life had often been called a shadow and a dream before P., but this famous combination

startles the Scholiast: *εὖ τῇ ἐμφάσει χρώμενος, ὡς ἂν εἴποι τις τοῦ ἀσθενοῦς τὸ ἀσθενέστερον.* — 96. **αἴγλα**: Cf. O. 13, 36: *αἴγλα ποδῶν.* The dream may be lighted up by victory.—97. **ἔπεστιν ἀνδρῶν**: The Schol. *ἔπεστι κατὰ τῶν ἀνθρώπων.* If the text is right, we must understand *ἔπεστιν* as *ἐστὶν ἐπί*, "rests on." Cf. *ἐπιβαίνω.* P.'s *ἐπί*, with gen., is used of fixed position, O. 1, 77; P. 4, 273; 8, 46; N. 5, 1.—98. **φίλα μᾶτερ**: P.'s love for Aigina and his interest in her fate are abundantly evident in his Aiginetan odes, nearly one fourth of the whole number. Here, of course, the heroine is meant. — **ἐλευθέρῳ στόλῳ**: Nautical figure. "In the course of freedom."—99. **κόμιζε**: As always with the note of care.—**Διὶ . . . Ἀχιλλεῖ**: i. e. *σὺν Διὶ καὶ σὺν Αἰακῷ—σὺν Πηλεῖ . . . σύν τ' Ἀχιλλεῖ.* See O. 9, 94, and for this special case comp. N. 10, 53: *Ἑρμᾷ καὶ σὺν Ἡρακλεῖ*, where god and hero are connected, as god and heroes are connected here, by *καί.* The brothers of the first generation are coupled by *τε καί*, Achilles completes the line with *τε.*

HERA.
Coin of Elis.

PYTHIA IX.

The ninth Pythian was composed in honor of Telesikrates of Kyrene, son of Karneiades, who was successful as an ὁπλιτοδρόμος, Pyth. 28 (Ol. 75, 3 = 478 B.C.). Telesikrates had previously distinguished himself at all the local games of Kyrene, had been victorious in Aigina, at Megara, and, after the race in armor, gained a foot-race at Delphi, Pyth. 30 (Ol. 77, 3 = 470 B.C.). P. tells of the former victory only, and the poem must have been composed at the earlier date. Böckh thinks that Telesikrates had not returned to Kyrene when the poem was sung; nor, on the other hand, is there any trace of a κῶμος at Delphi. Hence the inference that the performance was at Thebes. Unfortunately δέξεται (v. 79) proves nothing more than that the ode was not composed at Kyrene. Otfried Müller conjectures that Telesikrates belonged to the Aigeidai, and we have good reason to believe that Pindar was an Aigeid (P. 5, 76). The name Karneiades points to the Karneia, a traditional festival among the Aigeidai.

The acknowledged difficulty of the poem will justify a detailed abstract.

I sing Telesikrates, crowning glory of Kyrene, whom Apollo brought on golden chariot from windy Pelion, and made the huntress-maiden queen of a fruitful continent (vv. 1–9). Silver-foot Aphrodite received the Delian guest and shed winsome shamefastness on the bridal couch of Apollo and the daughter of Hypseus, king of the Lapithai, to whom a Naiad bore her (vv. 10–16). Naught did this white-armed maiden reck of loom or dance or home-keeping with her playmates. With dart and falchion slew she the fierce beasts of prey and gave rest to her father's kine, scant slumber granting to eyelids on which sleep loves to press towards dawn (vv. 19–27).

He found her—he, God of the Wide Quiver—as she was

struggling alone, unarmed, with a furious lion. Out he called Cheiron from his cave to mark the woman's spirit, and to tell her parentage (vv. 28–36). Whate'er her lineage, the struggle shows boundless courage. "Is it right," asks the god, "to lay hand on her and pluck the sweet flower of love?" The Centaur smiled and answered: "Secret are the keys of Suasion that unlock the sanctuary of love's delights; gods and men alike shun open union" (vv. 37–45). Thou didst but dissemble, thou who knowest everything, both end and way, the number of the leaves of spring, the number of the sands in sea and rivers, that which is to be and whence it is to come. But if I must measure myself with the Wise One —— (vv. 46–54).

I will speak. Thou didst come to be wedded lord to her, and to bear her over sea to the garden of Zeus, where thou wilt make her queen of a city when thou shalt have gathered the island-folk about the plain-compassed hill. Now Queen Libya shall receive her as a bride in golden palaces, lady of a land not tributeless of fruits nor ignorant of chase (vv. 55–62). There shall she bear a son, whom Hermes shall bring to the Horai and to Gaia, and they shall gaze in wonder at their lapling, and feed him with nectar and ambrosia, and make him an immortal Zeus and a pure Apollo, God of Fields, God of Pasture; to mortal men, Aristaios. So saying he made the god ready for the fulfilment of wedlock (vv. 64–72). Swift the achievement, short the paths of hastening gods. That day wrought all, and they were made one in the golden chamber of Libya, where she guards a fair, fair city, famed for contests. And now the son of Karneiades crowned her with the flower of fortune at Pytho, where he proclaimed Kyrene, who shall welcome him to his own country, land of fair women, with glory at his side (vv. 73–81).

Great achievements are aye full of stories. To broider well a few among so many—that is a hearing for the skilled. Of these the central height is Opportunity—Opportunity, which Iolaos did not slight, as seven-gated Thebes knew. Him, when he had shorn away Eurystheus' head, they buried in the tomb of Amphitryon, his father's father, who came to Thebes a guest (vv. 82–90). To this Amphitryon and to Zeus, Alkmena bare at one labor two mighty sons. A dullard is the man who does not lend his mouth to Alkmena's son, and does not alway remember the Dirkaian waters that reared him and his brother Iphikles. To whom, in payment of a vow for the requital of their grace to me,

I will sing a revel song of praise. May not the clear light of the Muses of Victory forsake me, for I have already sung this city thrice in Aigina, at Megara (vv. 91–99), and escaped by achievement the charge of helpless dumbness. Hence be a man friend or be he foe, let him not break the commandment of old Nereus and hide the merit of a noble toil. He bade praise with heartiness and full justice him that worketh fair deeds. (So let all jealousy be silent. Well hast thou wrought.) At the games of Pallas mute the virgins desired thee as lord, (loud the mothers) thee as son, Telesikrates, when they saw the many victories thou didst win (vv. 100–108).

So at the Olympian games of Kyrene, so at the games of Gaia and at all the contests of the land. But while I am quenching the thirst of my songs, there is one that exacts a debt not paid, and I must awake the glory of thine old forefathers, how for the sake of a Libyan woman they went to Irasa—suitors for the daughter of Antaios. Many wooed her, kinsmen and strangers —for she was wondrous fair (vv. 111–117)—all eager to pluck the flower of youthful beauty. The father, planning a more famous wedding for his daughter, had heard how Danaos had found speedy bridal for his eight-and-forty virgins ere midday should overtake them, by ranging all that had come as suitors for his daughters, to decide who should have them by contests of swiftness (vv. 118–126). Like offer made the Libyan for wedding a bridegroom to his daughter. He placed her by the mark as the highest prize, and bade him lead her home who should first touch her robes. Then Alexidamos outstripped the rest in the whirlwind race, took the noble maid by the hand, and led her through the throng of the Nomad horsemen. Many leaves they threw on them and wreaths; many wings of Victory had he received before (vv. 127–135).

The ode, beautiful in details, has perplexed commentators both as to its plan and as to its drift. The limpid myth of Kyrene has been made to mirror lust and brutality. Telesikrates is supposed by one to have violated a Theban maiden, by another to be warned against deflouring his Theban betrothed until he is legally married to her. It is hard to resist the impression of a prothalamion as well as of an *epinikion*, but all conditions are satisfied by the stress laid on *καιρός*, which Leopold Schmidt has made the pivot. Mezger happily calls the

ode "Das Hohelied vom Καιρός," "the Song of Songs, which is Season's." The key is v. 84: *ὁ δὲ καιρὸς ὁμοίως | παντὸς ἔχει κορυφάν.* The poet, following his own canon—*βαιὰ δ' ἐν μακροῖσι ποικίλλειν, | ἀκοὰ σοφοῖς*, v. 83—has selected four examples to show that the laggard wins no prize. Witness how Apollo, no laggard in love, seized Kyrene (*ὠκεῖα δ' ἐπειγομένων ἤδη θεῶν | πρᾶξις ὁδοί τε βραχεῖαι*, v. 73); how Iolaos, no dastard in war, shore off the head of Eurystheus (v. 87). Witness Antaios (v. 106), who caught from Danaos the lesson of speedy marriage for his daughter (*ὠκύτατον γάμον*). Witness Alexidamos (v. 132), who won the prize by his impetuous rush in the race (*φύγε λαιψηρὸν δρόμον*). Mezger, who emphasizes the recurrence of *αὐτίκα* (vv. 31, 62, 124), shows, in perhaps unnecessary detail, that the poem breathes unwonted determination and energy, and thinks that it is intended to urge the victor to make quick use of his victory for pressing his suit to some eligible maiden. The poet is to be to Telesikrates what Cheiron was to Apollo. This view seems to me rather German than Greek, but it is not so unbearable as Dissen's rape and Böckh's caution against the anticipation of the lawful joys of marriage.

The poem has certain marked points of resemblance and contrast with P. 3. As in P. 3, the myth begins early; as in P. 3, the foremost figure is a heroine beloved of Apollo. There the god espies his faithless love—wanton Koronis—in the arms of Ischys. Here he finds the high-hearted Kyrene struggling, unarmed, with a lion. There Cheiron was charged with the rearing of the seed of the god. Here Cheiron is summoned to leave his cave and witness the courage of the heroine. The fruit of this love is not snatched from the body of the mother fordone, and borne in haste to the foster-father, but the child is taken by Hermes, in virtue of his office, is fed with nectar and ambrosia by the Horai and Gaia, and becomes, not an Asklepios, to perish in lightning flame, but an Aristaios.

In P. 9, as in P. 4, the myth comes to the front, the myth of Kyrene occupying three fifths of the ode. Iolaos dominates one fifth, Alexidamos the last.

The rhythms are Dorian (dactylo-epitrite). They are lighter than the norm (O. 3), and hence are supposed to be a mixture of Dorian and Lydian.

Στρ. α'.—1. **ἐθέλω**: "I am fain."—**χαλκασπίδα**: The *ὁπλιτοδρόμος* originally wore shield, helmet, and greaves (Paus. 6, 10, 4), and is so figured on a celebrated vase (Gerhard, A. V., IV.). Afterwards the shield only was worn, which, being the heaviest, is here made prominent. Comp. Paus. 2, 11, 8: *καὶ γυμνὸς καὶ μετὰ τῆς ἀσπίδος*.—2. **βαθυζώνοισιν**: Cf. O. 3, 35: *βαθυζώνου . . . Λήδας*.—**ἀγγέλλων**: See O. 7, 21—3. **Χαρίτεσσι**: Mistresses of the song of victory, as often: O. 4, 8; 7, 11; P. 6, 2.—**γεγωνεῖν**: Of the herald cry, as O. 2, 5: *Θήρωνα . . . γεγωνητέον*.—4. **διωξίππου**: Cf. P. 4, 17. A further illustration of the subject is given by the description so often referred to, So. El. 680 foll., where two of the contestants are Libyans (v. 702) and their chariots Barkaian (v. 727).—**στεφάνωμα**: The result of the *γεγωνεῖν*, rather than apposition to *ἄνδρα*. See P. 1, 50 and 12, 5.—5. **τάν**: Change from city to heroine, P. 12, 3.—**ὁ χαιτάεις . . . Λατοΐδας**: We can afford to wait for *Λατοΐδας*, as the epithet is characteristic of Apollo, who is *ἀκειρεκόμας*, P. 3, 14 and I. 1, 7, and the ode is Pythian. Comp. v. 28: *εὐρυφαρέτρας . . . Ἀπόλλων*, and O. 7, 13.—6. **χρυσέῳ π. ἀ. δ.**: Notice the pretty chiasm.—**ἀγροτέραν**: P. 3, 4: *Φῆρ' ἀγρότερον*. The myth, as many of P.'s heroine myths, is taken from the *Ἠοῖαι* of Hesiod, of which we have a fragment in the *Ἀσπὶς Ἡρακλέους*.—7. **πολυμήλου**: See on O. 1, 13. The Schol. here has distinctly *πολυπροβάτου*.—9. **ῥίζαν**: The earth is conceived as a plant with three roots, Libya being one, Europe and Asia being the other two. The order from *θῆκε* to *οἰκεῖν* is noteworthy—*θῆκεν* (a), *δέσποιναν* (b), *χθονὸς ῥίζαν* (c), *ἀπείρου τρίταν εὐήρατον* (c), *θάλλοισαν* (b), *οἰκεῖν* (a). So the Schol.

Ἀντ. α'.—10. **ἀργυρόπεζ(α)**: Aphrodite, as a sea-goddess, was specially honored in Libya. Comp. P. 5, 24. *ἀργ.* refers to the sheen on the waves, the track of the moonlight. We have here the lunar side of the goddess.—11. **θεοδμάτων**: The latter part of the compound is still felt here. See O. 3, 7. Add to the instances there given fr. XI. 40: *θεόδματον κέλαδον*.—12. **ὀχέων**: Depends on *ἐφαπτομένα*. On the construction, see O. 1, 86. Simply a natural bit of color. To make *ὀχ.* depend on *ὑπέδεκτο* as a whence-case is not happy.—**χερὶ κούφᾳ**: Often taken as = *χερὶ κουφιζούσῃ*. Surely the young couple did not need bodily help so much as moral sympathy, and it is a pity to spoil Pindar's light touch as well as Aphrodite's.—13. **ἐπὶ . . . εὐναῖς**: Dat.-locative of the result of the motion often with *ἐπί* in Homer, regularly

with *ἐν* and *τίθημι* in prose.—**εὐναῖς**: P. 2, 27.—**βάλεν αἰδῶ, κτέ.**: This *αἰδώς* is the *ἁρμός* that binds the pair in wedlock. The intimate union is emphasized by **ξυνόν, ἁρμόζοισα, μιχθέντα. θεῷ** and **κούρᾳ** depend on *ξυνόν* (comp. P. 6, 15), resumed and varied by *μιχθέντα* (comp. P. 4, 222), an anticipatory contrast to the light of love *κεῖραι μελιαδέα ποίαν*, that Apollo proposes (v. 40). For the complex, comp. P. 5, 102: *σφὸν ὄλβον νίῳ τε κοινὰν χάριν | ἔνδικόν τ' Ἀρκεσίλᾳ.* "And shed upon the pleasures of their couch the charm of shamefastness, uniting thus in bonds of mutual wedlock the god and the maiden-daughter of Hypseus."—14. **ἁρμόζοισα**: Below, v. 127, *ἁρμόζων* is used of a lawful marriage.—15. **Λαπιθᾶν ὑπερόπλων**: The statues of the western pediment of the temple of Zeus at Olympia represent the combat between the Centaurs and the Lapithai. — **τουτάκις** = *τότε*, P. 4, 256.—16. **γένος**: Acc. of limit to *δεύτερος*.—18. **ἔτικτεν**: See O. 6, 41.

Ἐπ. *α'*.—19. **Γαίας θυγάτηρ**: Not necessary to the sense. By putting the end of the sentence at the beginning of the epode (comp. O. 1, 23. 81; 2, 17; 3, 26 al.), antistrophe and epode are closely combined, and the mechanical $a + a + (b)$ of strophe, antistrophe, and epode is avoided, and we have instead $a + (a + b)$. So J. H. H. Schmidt. — **λευκώλενον**: So Lehrs (after the Schol., *λευκόπηχυν*) for the MS. *εὐώλενον*.—20. **θρέψατο**: O. 6, 46.—**παλιμβάμους . . . ὁδούς**: The to and fro necessary with the upright loom. — 21. **δείνων τέρψιας οὔθ' ἑταρᾶν οἰκουρίαν**: The best MSS. have *οὔτε δείπνων οἰκουριᾶν μεθ' ἑταιρᾶν τέρψιας*, for which the metre demands *οἰκοριᾶν*, a form for which there seems to be no warrant. The Scholia show an old trouble. I have accepted Bergk's recasting of the passage — *δείνων* = *δίνων*, "dances." The monotonous to and fro of the loom would be well contrasted with the "whirl" of the dance. Maidens and banquets are disparate in Pindar. *ἑταρᾶν οἰκουρίαν* is = *μεθ' ἑταρᾶν οἰκουρίαν*, and this may help to account for the corruption of the text. —23. **φασγάνῳ**: "Falchion."—24. **ἦ**: With a note of asseveration, as in *ἦ μήν*.—25. **τὸν δὲ σύγκοιτον γλυκύν**: "Him that as bed-fere (bedfellow) is so sweet."—26. **παῦρον . . . ὕπνον**: Transposed with Mommsen. *π.* "scant," litotes for "not at all."—**ἐπὶ γλεφάροις**: Od. 2, 389: *ὕπνος ἐπὶ γλεφάροισιν ἔπιπτεν*. Cf. v. 13.—27. **ἀναλίσκοισα**: "Wasting sleep," brachylogy for wasting time in sleep.—**ῥέποντα πρὸς ἀῶ**: Sleep is sweetest and deepest before dawn (*suadentque cadentia sidera somnum*). Yet this is the time

when the huntress has no right to sleep. "This is the time," as a naturalist says, "when savages always make their attacks."

Στρ. β'.—28. **λέοντι**: That there were no lions, that there never were lions in Greece, matters not. There were lions in Kyrene, P. 5, 58.—29. **ὀβρίμῳ**: Used of the monster Typhōeus, O. 4, 6.—30. **ἄτερ ἐγχέων**: Schol. *ἄνευ δόρατος.*—31. **αὐτίκα**: See the introduction.—**ἐκ μεγάρων**: "From out his halls," sc. Cheiron's. Called him out and said to him.—32. **ἄντρον**: Cf. P. 3, 63: *εἰ δὲ σώφρων ἄντρον ἔναι' ἔτι Χείρων.*—**Φιλυρίδα**: Cf. P. 3, 1.—33. **ἀταρβεῖ ... κεφαλᾷ**: A steady head is a compliment as well as *ἀταρβεῖ κραδίᾳ*, which Schneidewin reads. Note the serenity of the heads of combatants in Greek plastic art. *κραδίᾳ* is unlikely with *ἦτορ* to follow.—35. **κεχείμανται φρένας**: The MSS. have *φρένες*. Some recognize in this the *σχῆμα Πινδαρικόν* (O. 12, 7). Mommsen suggests *οὐκ ἐχείμανθεν*, others see in *κεχείμανται* a plural. Comp. Curt. Gr. V. II.[1] 223. I have no hesitation in following Bergk's suggestion, *φρένας*.—36. **ἀποσπασθεῖσα**: The lover cannot imagine such a maiden to have come into such surroundings except by accident.

Ἀντ. β'.—37. **ἔχει**: "Inhabits."—38. **γεύεται**: "Tastes," "makes trial of."—**ἀλκᾶς**: Doubtful whether the lion's or the maiden's, and, to add to the trouble, we have **ἀπειράντου**, "boundless," and **ἀπειράτου**, "untried." Apollo has no fear for the heroine, and so, on the whole, it is better to understand "the boundless strength" of the maiden.—39. **ὁσία**: Especially hard to define. Plato's Euthyphron discusses *τὸ ὅσιον*. Grote translates *ὁσιότης*, "holiness;" Jowett, "piety." Ammonios says: *ὅσιον καὶ ἱερὸν διαφέρει· ὅσια μὲν γάρ ἐστι τὰ ἰδιωτικά, ὧν ἐφίεται καὶ ἔξεστι προσάψασθαι· ἱερὰ δὲ τὰ τῶν θεῶν, ὧν οὐκ ἔξεστι προσάψασθαι. ὁσία*, the human right, is also the divine right, as Eur. says, Bacch. 370: *Ὁσία πότνα θεῶν, | Ὁσία δ' ἃ κατὰ γᾶν | χρυσέαν πτέρυγα φέρεις.* Perhaps the use of the word here is another of those strokes that serve to show that this is no ordinary amour.—**κλυτὰν χέρα**: With the same epic simplicity as Od. 9, 364: *εἰρωτᾷς μ' ὄνομα κλυτόν.*—40. **ἦ ῥα;** Not disjunctive, and best punctuated thus. Myers translates after Donaldson, who makes *ἤ* disjunctive, "or rather on a bridal bed," *λεχέων* being the *lectus genialis* spread *δώμασιν ἐν χρυσέοις* (v. 60). Unfortunately for all this legality, the Centaur, despite his refined environment,

the κοῦραι ἁγναί of P. 4, 103, understood λεχέων to be nothing more than εὐνᾶς.—**ποίαν**: P. 8, 20. Here of the flower of love. Cf. v. 119: ἀποδρέψαι καρπὸν ἀνθήσαντα. The oracular god, who has been speaking in oracular phrase, winds up with an oracular hexameter. — 41. **ζαμενής**: "Inspired" (Fennell). But see P. 4, 10.—**χλαρόν**: The passage requires an equivalent of προσηνὲς καὶ γλυκύ (Schol.), which is better satisfied by association with χλιαρόν, "lukewarm," than by derivation from the root of κέχλαδα with Curtius. We have not here the "lively" horse-laugh of the other Centaurs; we have the half-smile of the great teacher.—42. **κλαῖδες**: See P. 8, 4, and add Eur. Hippol. 538: Ἔρωτα . . . τὸν τᾶς Ἀφροδίτας φιλτάτων θαλάμων κληδοῦχον. —43. **Πειθοῦς . . . φιλοτάτων**: Both genitives depend on κλαῖδες. "Secret are the keys that Suasion holds to the hallowed joys of love." On Peitho, see P. 4, 219.—44. **τοῦτο . . . τυχεῖν**: This apposition serves to show the growth of the articular inf., sparingly used even in Pindar.—45. **τοπρῶτον**: τυχεῖν τοπρῶτον εὐνᾶς: "To enter the bridal bed." Not as if this applied only to the first time.

Ἐπ. β′.—46. **ψεύδει θιγεῖν**: On the dat., see P. 4, 296. For the thought, P. 3, 29: ψευδέων οὐχ ἅπτεται. — 47. **μείλιχος ὀργά**: "Bland humor," "pleasant mood." Apollo is merely teasing the Centaur by pretending to ask his advice. Others, "soft desire," "guiling passion."—**παρφάμεν**: "To dissemble," "utter in jest." παρά, "aside" (from what is meant).—**ὀπόθεν**: Sc. ἐστί.—48. **κύριον . . . τέλος**, κτέ.: "The decisive end." The final destiny, and the ways that lead thereto.—50. **ὅσσα . . . κλονέονται**: Oracle in Hdt. 1, 47: οἶδα δ' ἐγὼ ψάμμου τ' ἀριθμὸν καὶ μέτρα θαλάσσης.—**φύλλ(α)**: Fits the woodland environment.—**ἀναπέμπει**: The spring leaves are an army in rank and file, the sands are an army in rout (κλονέονται).—52. **χὤ τι μέλλει**: The τέλος again (v. 48).—**χὠπόθεν | ἔσσεται** = ὁπόθεν τὸ μέλλον ἔσται: The κέλευθοι again.—53. **καθορᾷς**: From thy lofty height. Apollo is a σκοπός, and κατά is not effaced. — 54. **καὶ πὰρ σοφὸν ἀντιφερίξαι**: καὶ σοφῷ σοι ὄντι ἐξισωθῆναι (Schol.). "To match myself against the Wise One."

Στρ. γ′.—55. **ἐρέω**: Effective position. The word is not necessary.—**πόσις**: Comp. P. 4, 87: πόσις | Ἀφροδίτας, and contrast dat. and gen. Kyrene becomes Apollo's wife. As A. was unmarried, it was easy to put the myth in this honorable form.—**ἵκεο βᾶσσαν**:

O. 6, 64: *ἵκοντο πέτραν*. See P. 4, 51.—56. **μέλλεις . . . ἐνεῖκαι**: On the aor., O. 7, 61; 8, 32.—57. **Διὸς . . . ποτὶ κᾶπον**: See O. 3, 24, for *κᾶπος*. For *Διός*, P. 4, 16: *Διὸς ἐν Ἄμμωνος θεμέθλοις*.—58. **ἐπὶ . . . ἀγείραις** = *ἐπαγείραις*. — **λαὸν . . . νασιώταν**: See P. 4, 17 foll. The island was Thera.—59. **ὄχθον ἐς ἀμφίπεδον**: Cf. P. 4, 8: *πόλιν ἐν ἀργινόεντι μαστῷ*. Cheiron has the oracular tone in perfection. He parodies Apollo.—**Λιβύα**: The nymph, daughter of Epaphos (P. 4, 14). — 60. **δώμασιν ἐν χρυσέοις**: Where she will abide, not *ἐς*, as N. 11, 3: *Ἀρισταγόραν δέξαι τεὸν ἐς θάλαμον*.—61. **ἵνα**: Always "where" in P.—**αἶσαν**: Share.—62. **αὐτίκα**: Cf. v. 31.—**συντελέθειν ἔννομον**: "To abide with her as hers in law," "to be her lawful possession." Paley tr. "To become an occupier of it together with herself." Cf. Aisch. Suppl. 565: *βροτοὶ δ' οἱ γᾶς τότ' ἦσαν ἔννομοι*. But see O. 7, 84. The Schol., misled by *νήποινον*, glosses *συντελέθειν* by *συντελεῖν*, "to contribute."—63. **νήποινον**: With the good sense of *ποινή*, P. 1, 59; *ποίνιμος*, P. 2, 17, glossed as *ἄμοιρον*. "Not tributeless."

Ἀντ. γ'.—64. **Ἑρμᾶς**: Hermes was not only the patron of flocks and herds, but also the great *gerulus* of Olympos. The Hermes of Praxiteles, with the infant Dionysos, is one of many.—65. **εὐθρόνοις**: A note of majestic beauty. So Kleio (N. 3, 83) and the daughters of Kadmos (O. 2, 24). Even Aphrodite as *εὔθρονος* (I. 2, 5) is more matronly than she is as *ποικιλόθρονος* (Sappho). On the images of the seated Horai at Delphi, see O. 13, 8.—**Ὧραισι**: The Horai, as authors of *ἀρχαῖα σοφίσματα* (O. 13, 17), are well introduced here, but who would question the appropriateness of the Seasons and Mother Earth as the foster-mothers of a rural deity like Aristaios?—**Γαίᾳ**: Great-grandmother of Kyrene (v. 18), if the relation is to be insisted on.—66. **ὑπό**: Vividly local, "from under," "from his mother's womb." See O. 6, 43.—67. **ἐπιγουνίδιον** = *ἐπὶ γονάτων*. P. makes the very widest use of these adjj. in *-ιος*. Combine *ἐπιγουνίδιον* with *αὐταῖς*. *αὑταῖς* is unknown to Pindar. See O. 13, 53.—**θαησάμεναι**: So Bergk for *θηκάμεναι*, *θησάμεναι* of the codices, for which Moschopulos *κατθηκάμεναι*. *θαησ.* = *θαυμάσασαι* (Schol.).—**αὐταῖς**: Bergk reads *αὐγαῖς*.—68. **θήσονται**: "Shall decree," to which *καλεῖν* is epexegetic. Eur. Phoen. 12: *καλοῦσι δ' Ἰοκάστην με—τοῦτο γὰρ πατὴρ | ἔθετο καλεῖν*, which shows that *τίθεσθαι* and *καλεῖν* are not necessarily synonymous, as Shilleto would make them here.—69. **Ζῆνα**: Aristaios, an ancient divinity of woodland life, of

flocks, herds, and fields, is a representative of *Ζεὺς Ἄριστος* (*Ἀρισταῖος*), of *Ἀπόλλων Ἀγρεύς*, A. *Νόμιος*. Best known to modern readers by the passage in Verg. Georg. 4, 317 foll.—**ἀγνόν**: Used of Helios, O. 7, 60. — 70. **ἄγχιστον**: "Ever nigh." — **ὀπάονα**: St. Anthony has taken his place.—71. **καλεῖν**: Epexegetic inf. By insisting so much on the fruit of the union, the Centaur hallows it, and formally weds the two.—72. **γάμου . . . τελευτάν**: Cf. O. 2, 19: *ἔργων τέλος*.

Ἐπ. γ'.—74. **ὁδοὶ . . . βραχεῖαι**: Cf. v. 49: *οἶσθα καὶ πάσας κελεύθους*.—**διαίτασεν**: "Decided," as an umpire decides, hence "accomplished." *διαιτᾶν* = *διανύειν* (Hesych.).—**θαλάμῳ δ' . . . ἐν πολυχρύσῳ**: Cf. v. 60: *δώμασιν ἐν χρυσέοις*.—76. **ἀμφέπει**: City and heroine are blended, as P. 12, 2. — 77. **νιν**: Kyrene, the city. — **Καρνειάδα**: A name of good omen, recalling *Ἀπόλλων Κάρνειος*. See P. 5, 80. — 78. **συνέμιξε**: See O. 1, 22. — 79. **ἀνέφανε**: By the voice of the heralds. Cf. N. 9, 12: *ἄμφαινε κυδαίνων πόλιν*.— **δέξεται**: Shows that the ode was not composed at Kyrene.—80. **καλλιγύναικι πάτρᾳ**: κ. not a likely adjective on Dissen's theory. See introduction.

Στρ. δ'.—82. **ἀρεταὶ . . . πολύμυθοι, κτέ.**: "Great achievements aye bring with them many legends, but to adorn a few things is a hearing for the wise," what the wise, the poets, those who understand the art, love to hear. P.'s art in his selections among the mass of themes will be appreciated by his fellows. In this transition we have the key to the poem, for in all P.'s chosen myths *καιρός* is atop—the *καιρός* of Kyrene and Apollo, the *καιρός* of Iolaos, the *καιρός* of Antaios, of Alexidamos.—84. **ἀκοὰ σοφοῖς**: Cf. O. 2, 93: *φωνάεντα συνετοῖσιν*. — 85. **παντὸς ἔχει κορυφάν**: Cf. O. 7, 4: *κορυφὰν κτεάνων*. — **ἔγνον** = *ἔγνωσαν*. — **Ἰόλαον**: The son of Iphikles and nephew of Herakles, trusty companion of the latter hero. See O. 9, 105. This example of the headship of *καιρός* may have been suggested by the training of Telesikrates in the gymnasium of Iolaos at Thebes, by the neighborhood of the celebration, by P.'s vow to Herakles and Iphikles (v. 96). Comp. a similar introduction of Alkmaion, P. 8, 57.—86. *νιν* = *τὸν καιρόν*.—**Εὐρυσθῆος**: The taskmaster of Herakles. See O. 3, 28.— 88. **Ἀμφιτρύωνος | σάματι**: Before the Proitid gate, where there was a gymnasium of Iolaos (Paus. 9, 23, 1). See also O. 9, 105 for the *Ἰολάου τύμβος*. — 89. **πατροπάτωρ**: Amphitryon—Iphikles—

Iolaos.—**ϝοι**: O. 9, 16: *θυγάτηρ τέ ϝοι*.—**ξένος**: Amphitryon had been exiled from Tiryns by Sthenelos.—90. **λευκίπποισι**: Cf. O. 6, 85. Hypallage for **λευκίππων**.

Ἀντ. δ'.—91. **ϝοῖ**: Amphitryon.—**δαΐφρων**: On the meaning and etymology of this word, see F. D. Allen in Am. Journ. Phil. I. pp. 133–135, who rejects both *δαῆναι* and *δαΐ*, "battle," and looks to *δαΐς*, "torch" (*√dū*, *δαϝ*). From the "fiery-hearted" of the Iliad, it becomes, acc. to A., the "high-spirited" of the Odyssey. Mezger's "doppelsinnig," as of one divided between her mortal and her immortal love, has no warrant.—93. **διδύμων**: Iphikles and Herakles.—**σθένος νίῶν**: See O. 6, 22.—94. **κωφὸς ἀνήρ**: P.'s characteristic way of whirling off from the subject in order to come back to it with more effect.—**παραβάλλει**: "Lends." Cf. *παραβάλλειν κεφαλήν, οὖς*, and O. 9, 44: *φέροις . . . ἅστει γλῶσσαν*.—95. **θρέψαντο**: See v. 20. On the plur. see O. 10 (11), 93. The copiousness of the Dirkaian stream (*Διρκαίων ῥεέθρων*, Soph.) is emphasized by the plural. The name of Iolaos is heightened by this glorification of father and uncle, and the poet at the same time shows how he can avail himself of a *καιρός* to fulfil his vow. —96. **τέλειον ἐπ' εὐχᾷ κωμάσομαι**: "I must needs sing a song to crown my vow with fulfilment," *τέλειον κωμάσομαι = τέλειον κῶμον ᾄσομαι*. The *κῶμος* is to fulfil the obligation that rests upon the vow. A much-disputed passage. *τι* with *τέλειον* is unsatisfactory, *τι* with *ἐσλόν* may be made tolerable by litotes, "a great blessing." See P. 7, 17: *χαίρω τι*. Hermann makes the vow refer to *μή με λίποι*, whereas in that case we should have expected *λιπεῖν*. The great blessing may very well be the victory of Telesikrates.—**κωμάσομαι**: The modal future. "I must needs," "I am fain."—97. **Χαρίτων**: See v. 3. Nothing suggests prayer like successful prayer. On the asyndeton, see O. 1, 115. —98. **καθαρὸν φέγγος**: To illumine the path of the victories of Telesikrates. On *φέγγος* and *φάος*, see note on P. 3, 74. —**Αἰγίνᾳ τε . . . Νίσου τ' ἐν λόφῳ**: On the one *ἐν*, comp. O. 9, 94. Nisos was a mythic king of Megara. The poet, as usual, transports himself to the scene where the victories were won. See P. 1, 79. —**Αἰγίνᾳ τε γάρ, κτέ.**: P. has thrice already glorified the city in Aigina and Megara, and vindicated there his poetic art, of course, in the praise of the victories of Telesikrates in these places. Now he hopes that the light of the Charites will continue to illumine his poesy (comp. O. 1, 108: *εἰ δὲ μὴ ταχὺ λίποι*), for he looks for-

ward to other themes.—99. **τάνδ(ε)**: Dissen has *τόνδε*. The poet says that he has glorified this city (Thebes) by celebrating the victories of Telesikrates at the places mentioned. T. evidently had close ties with Thebes, a *Σπαρτῶν ξένος*, like Amphitryon. Others refer *τάνδε* to Kyrene.

Ἐπ. δ'.—100. **σιγαλὸν ἀμαχανίαν**: "Dumb helplessness," "silence from want of words." Pindar is fighting his own battles as well as those of Telesikrates. Comp. the passage O. 6, 89: *ἀρχαῖον ὄνειδος ἀλαθέσιν | λόγοις εἰ φεύγομεν.*—**ἔργῳ**: Must refer to Pindar, "by my work," "by my song." Beck's *φυγόντ'* would, of course, refer to Telesikrates.—101. **τοὔνεκεν, κτέ.**: "Wherefore," as I have glorified the city, and Telesikrates has won his prize, let friend and foe alike respect good work done in the common interest (**ἐν ξυνῷ**), for the common weal.—102. **λόγον**: "Saying."—**βλάπτων**: "Violating."—**ἁλίοιο γέροντος**: Old men of the sea are always preternaturally wise. See P. 3, 92. Here Nereus is meant, whom Homer calls *ἅλιον γέροντα* (Il. 18, 141).—**κρυπτέτω**: The word of Nereus is a light unto the path, and disobedience quenches it in silence. Cf. O. 2, 107: *κρύφον τε θέμεν ἐσλῶν καλοῖς ἔργοις*, N. 9, 7: *μὴ χαμαὶ σιγᾷ καλύψαι.* See also O. 7, 92: *μὴ κρύπτε κοινὸν | σπέρμ' ἀπὸ Καλλιάνακτος.*—103. **καὶ τὸν ἐχθρόν**: Would apply strictly only to *εἴ τις ἀντάεις*, but *εἰ φίλος* is there only to heighten *εἴ τις ἀντάεις.*—104. **σύν τε δίκᾳ**: So the MSS. and the Scholia. *σύν γε δίκᾳ* introduces a qualification that is not needed for *καλά*. The praise is to be hearty and fair. *προθύμως τε καὶ δικαίως* (Schol.).—106. **ὡρίαις**: In their season.—**Παλλάδος**: Armed Pallas (*Τριτογένεια, Ὀβριμοπάτρη*) was worshipped at Kyrene, and weapon-races run in her honor.—107. **παρθενικαὶ πόσιν**: The Doric maidens of Kyrene were present at the games. The wish, as the wish of Nausikaa, Od. 6, 204: *αἴ γὰρ ἐμοὶ τοιόσδε πόσις κεκλημένος εἴη.*—**ἢ | υἱὸν εὔχοντ(ο)**: "Or they (the mothers) wished as son." The shift is sudden, and Hartung's *αἱ δ'* for *ἤ* is worth considering; not so Bergk's awkward *παρθενικᾷ*, which destroys the color of *ἄφωνοι*, and does not allow us to supply the complementary *φωνᾷ* to the complementary *ματέρες*, as Hartung's *αἱ δ'* would do.

Στρ. ε'.—109. **Ὀλυμπίοισι**: A local game.—**βαθυκόλπου**: Especially appropriate to Mother Earth (v. 18). Comp. P. 1, 12.—111. **ἀοιδᾶν | δίψαν**: "The songs are athirst," as "deed is athirst" (N.

3, 6), but the poet finds that he is quenching the thirst of his Muse, and would fain pause, but Telesikrates (*τις*) reminds him that there is one more theme to call up—the glory of his ancestors.—112. **ἐγεῖραι . . . δόξαν**: A half-forgotten tale is roused from sleep, and this, too, is a *καιρός* story.—113. **καὶ τεῶν**: As well as the glory of the Thebans, Herakles and Iphikles. — **προγόνων**: Plural, for though Alexidamos alone is meant, the whole line is involved.—114. **Ἴρασα**: The choice part of the country, through which the Libyans led the new-comers by night for good reasons, acc. to the story of Herodotos, 4, 158. As P. would say *Ἴρασα πρὸς πόλιν* more readily than *πρὸς πόλιν Ἴρασα*, it is not fair to cite this passage as an example of *ἔβαν* with acc. See P. 4, 52. —**Ἀνταίου**: The father of the maiden (Barkê) bore the same name as the famous Libyan antagonist of Herakles.

Ἀντ. *ε′*.—118. **ἔπλετο**: Binds strophe and antistrophe together, and thus gives special prominence to the epode, which here contains the *καιρός*-point.—**χρυσοστεφάνου**: O. 6, 57: *τερπνᾶς δ' ἐπεὶ χρυσοστεφάνοιο λάβεν | καρπὸν Ἥβας*.—119. **ἀνθήσαντ(α)**: Flower and fruit are one.—**ἀποδρέψαι**: Cf. v. 40. On the active, see O. 1, 13. — 120. **φυτεύων**: Of a deep-laid plan. So N. 4, 59: *φύτευέ Foι θάνατον ἐκ λόχου*.—121. **γάμον**: "Wedding," not "wedlock." — 122. **τεσσαράκοντα καὶ ὀκτώ**: One of the fifty Danaides (Hypermnestra) had saved her husband, N. 10, 6; Hor. Od. 3, 11, 33; one (Amymone) had yielded to Poseidon.—**πρὶν μέσον ἄμαρ ἑλεῖν** = *πρὶν τὸ μέσον τῆς ἡμέρας γενέσθαι* (Schol.). "Before the oncoming of midday." *ἑλεῖν* does not require an object any more than *αἱρεῖ* in the familiar phrase *ὁ λόγος αἱρεῖ*.—123. **γάμον**: No fear of repetition. See note on P. 1, 80.—124. **αὐτίκ(α)**: See v. 31.—**ἀγῶνος**: "Lists," as O. 10 (11), 26.—125. **σὺν δ' ἀέθλοις**: Cf. O. 2, 46. "With the help of," instead of "by means of."—126. **σχήσοι**: Opt. in or. obl. = ind. only with interrog. in P., as in Homer, except O. 6, 49, which see.

Ἐπ. *ε′*.—127. **ἐδίδου**: "Offered." — **Λίβυς**: Antaios. — **ἁρμόζων**: See v. 14.—128. **τέλος . . . ἄκρον**: *Praemium summum* (Dissen), "the great prize." — 129. **ἀπάγεσθαι**: Where we should expect *ἀπαγαγέσθαι*: but *ἄγειν* often tricks expectation, and there is, besides, a note of triumph in the present. So *ἄγεν* below, v. 133.—**ὅς ἂν . . . ψαύσειε**: The *oratio recta* would be *ὅς ἂν . . . ψαύσῃ*, and *ὃς ἂν . . . ψαύσειε* would be a slight anakoluthon. This, however,

is doubtful for P. *ἂν . . . θορών* may possibly be = *ἀναθορών*.—130. **ἀμφί**: With *ψαύσειε*.—**Fοι**: Does not depend on *πέπλοις*, but on the whole complex.—**πέπλοις**: The fluttering robe heightens the picture (v. 128: *κοσμήσαις*). On the dat. see v. 46. — 131. **φύγε λαιψηρὸν δρόμον** = *δρόμῳ λαιψηρῶς ἔφυγεν*. — 132. **χερὶ χειρός**: P. 4, 37: *χειρί Fοι χεῖρα*. —133. **Νομάδων**: The scene is laid in Barka.—**δι' ὅμιλον**: In prose we must say *δι' ὁμίλου*. With the accus. we feel the throng.—**δίκον . . . ἔπι**: A similar scene in P. 4, 240. — 135. **πτερὰ . . . Νίκας**: O. 14, 24: *ἐστεφάνωσε κυδίμων ἀέθλων πτεροῖσι χαίταν*. On the prothalamion theory we have a parallel with Telesikrates.

PYTHIA X.

A PECULIAR interest attaches to this poem as the earliest work of Pindar that we have, for, according to the common count, the poet was only twenty years old when he composed the tenth Pythian in honor of the victory of Hippokleas, *παῖς διαυλοδρόμος*, Pyth. 22 (Ol. 69, 3=502 B.C.). The Scholiast says that Hippokleas gained another victory the same day in the single-dash foot-race (*σταδίῳ*), but no direct mention of it is made in this poem. The father of Hippokleas had overcome twice at Olympia as *ὁπλιτοδρόμος*, once at Pytho in an ordinary race. Pindar was employed for this performance not by the family of Hippokleas, but by the Aleuadai of Larisa. Dissen thinks that the ode was sung at Larisa, Böckh at Pelinna, the home of Hippokleas.

Always an aristocrat, at the time of P. 10 Pindar had not reached the years of balance in which even he could see some good in the *λάβρος στρατός*. Here he simply repeats the cant of his class. He is what we may suppose the Kyrnos of Theognis to have been when he started life, and this poem is redolent of the young aristocracy to which P. belonged. The Persian war had not yet come with its revelation. "The Gods and the Good Men," that is his motto, but the good men must be of his own choosing. He believed in God, he believed also in Blood. The praise of Hippokleas, as aristocratic as his name, was a congenial theme. "Rich is Lakedaimon, blessed is Thessaly; o'er both the seed of Herakles bears sway." This is the high keynote of the poem—the name of Herakles, the pride of race. "Is this an untimely braggart song?" he asks. "Nay, I am summoned by Pytho and the Aleuadai, descendants of Herakles, to bring to Hippokleas a festal voice of minstrels"—Pytho and the Aleuadai, God and Blood (vv. 1–6). "For Hippokleas maketh trial of contests, and the Parnassian gorge hath proclaimed him foremost of boys in the double course. Apollo, achievement and

beginning wax sweet alike when God giveth the impulse, and it was by thy counsels that he accomplished this, but by inborn valor hath he trodden in the footsteps of his father." Apollo gave the accomplishment, the father the native vigor—God and Blood again (vv. 7–13). "That father was twice victorious at Olympia, clad in the armor of Ares, and the field of contests 'neath the rock of Kirrha proclaimed him victor in the foot-race. May fortune attend them in after-days also with flowers of wealth." May Blood have the blessing of God (vv. 13–18).

Now follows the moral, not other for the youthful poet than for the gray-haired singer, and Pindar prays for Pelinna as he is afterwards to pray for Aigina (O. 8, end). "Having gained no small share of the pleasant things of Hellas, may they suffer no envious reverses from the gods. Granted that God's heart suffers no anguish, 'tis not so with men. A happy man is he in the eyes of the wise, and a theme for song, who by prowess of hand or foot gains the greatest prizes by daring and by strength (vv. 19–24), and in his lifetime sees his son obtain the Pythian wreath. Higher fortune there is none for him. The brazen heaven he cannot mount, he has sailed to the furthest bound. By ships nor by land canst thou find the marvellous road to the Hyperboreans" (vv. 25–30).

Then follows the brief story of Perseus' visit to the Hyperboreans, a land of feasts and sacrifices. The Muses dwell there, and everywhere there is the swirl of dancing virgins, with the music of lyre and flute. Their heads are wreathed with golden laurels, and they banquet sumptuously. Disease nor old age infests this consecrated race.

The land of the Hyperboreans is a glorified Thessaly, and P. was to come back to it years after in O. 3. What Perseus saw, what Perseus wrought, was marvellous; but was he not the son of Danaë, was he not under the guidance of Athena? (v. 45). And so we have an echo of the duality with which the poem began; and as Pindar, in the second triad (v. 21), bows before the power of God, so in the third (v. 48) he says: *ἐμοὶ δὲ θαυμάσαι | θεῶν τελεσσάντων οὐδέν ποτε φαίνεται | ἔμμεν ἄπιστον.*

And now, with the same sudden start that we find in his later poems, Pindar returns to the victor and himself. And yet he is haunted by the image of the Hyperboreans, and as he hopes "that his song sweetly sung by the Ephyraian chorus will make Hippokleas still more a wonder for his victories even among his

elders, and to young virgins a sweet care," the notes of the lyres and the pipings of the flutes and the dances of the Hyperborean maidens (vv. 38–40) come before him. Again a moralizing strain is heard. The highest blessing is the blessing of the day. "What each one striveth for, if gained, he must hold as his near and dear delight. That which is to be a year hence is beyond all ken" (vv. 61, 62). What is that but the *τὸ δ' αἰεὶ παράμερον ἐσλὸν | ὕπατον ἔρχεται παντὶ βροτῷ* of O. 1, 99? Only the young poet has the eager clutch of youth (*ἁρπαλέαν φροντίδα*), and a year was a longer time for him in P. 22 than in Ol. 77. Then P. thanks the magnate who yoked this four-horse chariot of the Pierides, the chariot which would never be yoked on so momentous occasion for the poet (see O. 6, 22), and the ode closes with a commendation of the noble brethren who bear up the state of the Thessalians. On them, the Good Men, depends the blessing of the right governance of the cities ruled by their fathers (vv. 55–72). The last word of the fourth triad is the praise of Blood, as the great thought of the third is God.

Leopold Schmidt has detected the signs of youthfulness in every element of the poem—in periodology, in plan, in transitions, in the consciousness of newly acquired art, in the treatment of the myth, in the tropology, in the metres, in the political attitude. In an edition like this the examination of so subtile a study cannot find a place. A few words on the general subject will be found in the Introductory Essay, p. lvii.

It is noteworthy that the triads do not overlap. Praise occupies the first triad; prayer, fortified by an illustration of God's power, the next two; hope takes up the fourth.

The measures are logaoedic. The mood is set down as a mixture of Aiolian and Lydian.

Στρ. α'. — 1. **Ὀλβία . . . μάκαιρα**: Climax. Asyndeton and climax remain characteristics of P. to the end.—3. **Ἡρακλέος**: The Aleuadai were of the Herakleid stock.—4. **τί; κομπέω παρὰ καιρόν;** "What? Am I giving utterance to swelling words untimely?" This is Mommsen's reading, and more natural and lively than *τί κομπέω παρὰ καιρόν;* "Why this swelling (prelude) untimely? with the implied answer, 'It is not untimely.'" — **ἀλλά**: "Nay—but." — **Πελινναῖον**: Also called *Πέλιννα* (*Πέλινα*), in Hestiaiotis, east of Trikka, above the left bank of the Peneios,

identified with the ruins near Gardhiki.—**ἀπύει**: For the sing. (as it were, "with one voice"), comp. O. 9, 16; P. 4, 66; 11, 45. —5. **Ἀλεύα . . . παῖδες**: The Aleuadai were one of the great aristocratic families of Thessaly. It does not appear in what relation Hippokleas stood to them. Perhaps he was the favorite, or *ἄϊτας* (Theokr. 12, 14), of Thorax, who ordered the song. Fennell, however, thinks that Thorax was the father. See v. 16.—**Ἱπποκλέᾳ**: The form objected to by Ahrens has been defended by Schneidewin on the authority of inscriptions.—6. **ἀγαγεῖν**: As a bride to her husband. Comp. also v. 66.

Ἀντ. α′.—7. **γεύεται γὰρ ἀέθλων**: Cf. P. 9, 38; N. 6, 27: *πόνων ἐγεύσαντο*, I. 4 (5), 19: *τὸ δ' ἐμὸν κέαρ ὕμνων γεύεται*.—8. **στρατῷ**: O. 5, 12. Pure dative dependent on *ἀνέειπεν*.—**ὁ Παρνάσιος . . . μυχός**: Cf. P. 5, 38: *κοιλόπεδον νάπος*.—9. **διαυλοδρομᾶν**: For the *δίαυλος*, see O. 13, 37.—**ἀνέειπεν**: O. 9, 100; P. 1, 32.—10. **Ἄπολλον, γλυκὺ δ(έ)**: On *δέ*, see O. 1, 36. *γλυκύ* is predicative, "waxes a thing of sweetness," "a delight."—**τέλος ἀρχά τε**: The whole, from beginning to end, hence the sing. *αὔξεται*, as *ἀνύει*, v. 4. There were two *τέλη* and two *ἀρχαί* in the *δίαυλος*. The first *τέλος* is the second *ἀρχή*, and *δαίμονος ὀρνύντος* is needed for both. Hence perhaps the position, though *πρᾶξις ὁδοί τε* (P. 9, 74) would suffice as a parallel, "the end as the beginning."—12. **τὸ δὲ συγγενές**: Accus. dependent on *ἐμβέβακεν*. Pindaric variation for *τῷ συγγενεῖ* opposed to *τεοῖς γε μήδεσιν*.—**ἐμβέβακεν**: Cf. N. 11, 44: *μεγαλανορίαις ἐμβαίνομεν*.

Ἐπ. α′.—13. **πολεμαδόκοις**: On the armor of the *ὁπλιτοδρόμος*, see P. 9, 1. As the shield is the important part, the adjective is well chosen.—15. **βαθυλείμων**: So with Hartung for *βαθυλείμων'*. *β*. seems to be a fit epithet for the low-lying course, *ἀγών*, for which see P. 9, 124. Comp. also P. 3, 24: *βαθεῖαν . . . πλάκα*. The acc. *βαθυλείμων(α)* is tr. by Fennell "rising from rich meadows."—**ὑπὸ . . . πέτραν**: "Stretching along under," hence the accusative. For *πέτραν*, comp. P. 5, 37: *Κρισαῖον λόφον*.—16. **κρατησίποδα**: Dependent on *θῆκεν*. "Made prevalent of foot," "victorious in the race."—**Φρικίαν**: The position is emphatic, but the examples cited by Rauchenstein are all nominatives, O. 10 (11), 34. 38. 56; P. 12, 17; I. 5 (6), 30. 35. The original place of the acc. is at the head of the sentence. Φ. is the victor's father; according to Hermann and others a horse.

If Phrixos is an aristocratic Thessalian name, Phrikias might also be suffered to pass muster.—18. **ἀνθεῖν**: As if *ἔποιτο μοῖρα* were equivalent to *εἴη μοῖρα*.—**σφίσιν**: Depends on *ἔποιτο*. The extremes are rhythmically near. Comp. Hdt. 1, 32: *εἰ μή οἱ τύχη ἐπίσποιτο πάντα καλὰ ἔχοντα τελευτῆσαι εὖ τὸν βίον.*

Στρ. β′.—20. **φθονεραῖς ἐκ θεῶν | μετατροπίαις**: Cf. I. 6 (7), 39: *ὁ δ' ἀθανάτων μὴ θρασσέτω φθόνος*, Hdt. 1, 32: *τὸ θεῖον πᾶν φθονερόν*.—21. **θεὸς εἴη** = *θεὸς ἔστω*. Comp. O. 3, 45. Schneidewin's *αἰεί* is unnecessary, nor need we take *εἴη* as = *εἴη ἄν*. "Let him that is free from heartache be a god." "Set him down as a god."—22. **γίνεται σοφοῖς**: "Is accounted in the eyes of the wise." More natural than *ὑμνητὸς σοφοῖς*, "a theme for poets."—23. **ὃς ἂν χερσὶν ἢ ποδῶν ἀρετᾷ, κτέ.**: Cf. Od. 8, 147: *οὐ μὲν γὰρ μεῖζον κλέος ἀνέρος ὄφρα κ' ἔῃσιν | ἢ ὅ τι ποσσίν τε ῥέξῃ καὶ χερσὶν ἑῇσιν.*

Ἀντ. β′.—26. **κατ' αἶσαν** = *κατὰ τὸ προσῆκον* (Schol.). "Duly" with *τυχόντα*. Cf. P. 4, 107.—**τυχόντα**: On the aor. part. with *ἴδῃ*, see P. 5, 90.—**στεφάνων**: According to the Scholiast, Hippokleas gained both *δίαυλος* and *στάδιον* the same day. See v. 58.—27. **ὁ χάλκεος οὐρανός**: Comp. the story about Diagoras, quoted in the introduction to O. 7, Cic. Tusc. 1, 46, 111: *Morere, Diagora, non enim in caelum ascensurus es.*—28. **ὅσαις . . . πλόον**: "Whatsoever brilliant achievements we men of mortal race attain, he sails to the outmost bound." Combine *περαίνει πλόον πρὸς ἔσχατον* with Rauchenstein and Leop. Schmidt. Cf. I. 5 (6), 12: *ἐσχατιὰς . . . πρὸς ὄλβου*. The dative with *ἅπτεσθαι*, as I. 3 (4), 29: *ἀνορέαις δ' ἐσχάταισιν | οἴκοθεν στάλαισιν ἅπτονθ' Ἡρακλείαις*. Comp. the close of O. 3.—**ἀγλαΐαις**: For the word, see O. 13, 14; the pl., O. 9, 106.—29. **ναυσί**: On the omission of *οὔτε*, see P. 6, 48, and comp. below, v. 41: *νόσος οὔτε γῆρας*.—**κεν εὔροις**: Simply *εὕροις* in the old MSS. *ἄν* is supplied by Moschopulos. In such passages, P. prefers *κεν*. See v. 62; O. 10 (11), 22; P. 7, 15; N. 4, 93. Bergk, following an indication of the Scholia, writes *τάχ'*, the opt. being used in the old potential sense. See note on O. 3, 45.—30. **Ὑπερβορέων**: See P. 3, 16.—**ἀγῶνα** = *ἀγοράν* (Eustathios).—**θαυματάν**: O. 1, 28.

Ἐπ. β′.—31. **Περσεύς**: See P. 12, 14.—33. **ὄνων**: The ass is a mystic animal. Hence the ready belief that the Jews worshipped an ass. See Justin Martyr, Apol. I. 32, and esp. c. 54, where

Christ and Perseus, Pegasos and the foal of an ass are paralleled. —**ἐπιτόσσαις** = *ἐπιτυχών*. Cf. P. 3, 27: *τόσσαις*, 4, 25: *ἐπέτοσσε*. —**θεῷ**: Apollo.—34. **ῥέζοντας**: The acc., as if *ἐπιτόσσαις* were = *εὐρών*.—36. **ὕβριν ὀρθίαν**: "Rampant lewdness" (Paley). "Towering wantonness." *ὕβρις* is "braying," and its accompaniments (comp. Hdt. 4, 129: *ὑβρίζοντες ὧν οἱ ὄνοι ἐτάρασσον τὴν ἵππον τῶν Σκυθέων*), and *ὄρθιος* in P. is regularly used of sound (O. 9, 117; N. 10, 76), as Mezger notes, and one would only be too glad to accept a rendering which should put the braying in the foreground, and give Apollo as well as Pindar better taste; but Apollo had served with the flocks of Admetos of Thessaly, Pindar was a boy, and *ὁρῶν* cannot be explained away. Asses were sacrificed by reason of their lewdness. Comp. Ar. Lys. 345. 1089. —**κνωδάλων**: Properly used of a "gnawing" (ravening) monster. Asses gnaw (*κνῶσι*) each other in their play.

Στρ. γ'.—38. **τρόποις ἐπὶ σφετέροισι**: *ἐπί* of the conditions. See P. 1, 84. "With such ways as theirs" to make her stay. "Such are their ways." These ways are next set forth.—**σφετέροισι**: See note on O. 9, 84. — 39. **βοαί**: O. 3, 8: *βοὰν αὐλῶν*, N. 5, 38: *καλάμοιο βοᾷ*, which seem to us more natural.—**δονέονται**: The music swirls with the dance and as well as the dance. N. 7, 81: *πολύφατον θρόον ὕμνων δόνει ἠσυχᾷ*.—40. **δάφνᾳ τε χρυσέᾳ**: O. 11 (10), 13: *ἐπὶ στεφάνῳ χρυσέας ἐλαίας*, and see note on O. 8, 1.—**ἀναδήσαντες**: Where we might expect the middle, but *κόμας* will serve for the reflexive. See note on O. 14, 24: *ἐστεφάνωσε*.—**εἰλαπινάζοισιν**: Od. 1, 226: *εἰλαπίνη ἦε γάμος; ἐπεὶ οὐκ ἔρανος τάδε γ' ἐστίν*. — 41. **νόσοι δ' οὔτε γῆρας**: See v. 29. — **κέκραται**: Is "blended" with the current of their blood. See O. 10 (11), 114.

Ἀντ. γ'. — 44. **ὑπέρδικον**: This stern (over-just) goddess they had escaped, not that they were not subject to her, but because they had satisfied her; they had been found guiltless before her. —**θρασείᾳ δὲ πνέων καρδίᾳ**: A variation from what we should expect, *θρασύ* or *θρασέα*, like *χαμηλὰ πνέων* (P. 11, 30); *κενεὰ πνεύσας* (O. 10 [11], 102).—45. **ἀγεῖτο**: Parenthetic imperf.—46. **ποικίλον**: Cf. P. 8, 46: *δράκοντα ποικίλον*.—47. **δρακόντων φόβαισι** = *δρακοντείοις φόβαισι*. The locks were snakes.—**νασιώταις**: The Seriphians. See P. 12, 12. — 48. **θαυμάσαι**: "For wondering." "To rouse my wonder." The strict grammatical dependence is on *ἄπιστον*. In prose, *ἄπιστον ὥστε θαυμάσαι*. Schol. Flor.: *ἐγὼ πιστεύων πάντα τοὺς θεοὺς δύνασθαι οὐ θαυμάζω*.

Ἐπ. γ'.—51. **σχάσον**: "Check," "hold." *σχ.* is a nautical word. Eur. Phoen. 454: *σχάσον δὲ δεινὸν ὄμμα καὶ θυμοῦ πνοάς.* Asyndeton in a sudden shift.—**ἄγκυραν**: The boat-figure grows out of **νασιώταις**, and **χοιράδος πέτρας** out of *λίθινον θάνατον.* Cf. P. 12, 12. *χ. π.* "reef," "rocky reef."—**ἔρεισον χθονί**: "Let it go and grapple the bottom." The dat. is instrumental.—52. **πρῴραθε**: P. 4, 191.—**ἄλκαρ**: "A guard against."—53. **ἐγκωμίων**: Do not land. Your bark will be dashed against the rocks of a long story. Your ship must go to other shores, your song to other themes, as a bee hies from flower to flower. Pindar lives himself into a metaphor, as if it were no metaphor; hence metaphor within metaphor. No mixed, only telescoped, metaphor. —**ἄωτος**: Is hardly felt as our "flower" or "blossom." This would make both **μέλισσα** and **λόγον** flowers, and P., even in his nonage, could hardly have been guilty of that.—54. **ὥτε**: Cf. P. 4, 64.

Στρ. δ'.—55. **Ἐφυραίων**: Ephyra, afterwards Kranon, was ruled by the Skopadai, great lovers of art. The inhabitants belonged to the stock of the Herakleidai, from Ephyra, in Thesprotia.—56. **ἀμφὶ Πηνεϊόν**: At Pelinna. —**γλυκεῖαν**: Proleptic. —57. **τὸν Ἱπποκλέαν**: The article seems prosaic to G. Hermann. Rauchenstein writes *ποθ'*. The other examples are not exactly parallel, but "this Hippokleas of ours" will serve.—**ἔτι καὶ μᾶλλον**: Even more than he now is, by reason of his victories.—**σὺν ἀοιδαῖς**: Much more lively than *ἀοιδαῖς* or *δι' ἀοιδῶν.* Cf. P. 12, 21.—58. **στεφάνων**: See v. 26. — 59. **νέαισιν τε παρθένοισι μέλημα**: A hint that Hippokleas is passing out of the boy-stage. Comp. the allusions to love in P. 9, esp. v. 107. — 60. **ὑπέκνισε(ν)**: Danger is a nettle, *ἔρως* is a *κνίδη.* *κνίζειν* is used of love, Hdt. 6, 62: *τὸν δὲ Ἀρίστωνα ἔκνιζε ἄρα τῆς γυναικὸς ταύτης ὁ ἔρως.* Cf. I. 5 (6), 50: *ἁδεῖα δ' ἔνδον νιν ἔκνιξεν χάρις,* where *ἔνδον* = *ὑπό.*

Ἀντ. δ'.—61. **τῶν . . . ὀρούει**: *ὀρ.* with gen., like *ἔραμαι.* Comp. also P. 6, 50: *ὀργᾷς ὃς ἱππειᾶν ἐσόδων.*—62. **τυχών κεν . . . σχέθοι** = *εἰ τύχοι, σχέθοι κεν.* Similar positions of *ἄν* are common enough in prose. Here the opt. with *κεν* is an imperative. —**ἁρπαλέαν** = *ὡς ἁρπαλέον τι.* "With eager clutch." Comp. P. 8, 65: *ἁρπαλέαν δόσιν.*—**φροντίδα** = *μέλημα.*—**πὰρ ποδός**: Cf. P. 3, 60: *γνόντα τὸ πὰρ ποδός,* and I. 7 (8), 13: *τὸ δὲ πρὸ ποδὸς ἄρειον αἰεὶ σκοπεῖν.*—63. **εἰς ἐνιαυτόν**: "A year hence."—64. **ξενίᾳ**: Thes-

salian magnates were famous for a rather rude hospitality. See note on P. 4, 129. Xen. Hell. 6, 1, 3: *ἦν δὲ καὶ ἄλλως φιλόξενός τε καὶ μεγαλοπρεπὴς τὸν Θετταλικὸν τρόπον.* — **Θώρακος**: Thorax was the magnate who ordered the poem. His relation to Hippokleas is obscure. — **ἐμὰν ποιπνύων χάριν**: Acc. to the Schol. *ἐμὰν χάριν = τὴν ἐξ ἐμοῦ χάριν*, "my song of victory." *ποιπνύων* would then be transitive, "panting to gain." But the other interpretation, "in panting eagerness for my sake," would be more appropriate to the circumstances of the young and unknown poet. Thorax was a personal friend of victor and singer.—65. **τόδ(ε)**: "This" of mine.—**ἅρμα Πιερίδων**: Comp. O. 6, 22 and I. 7 (8), 62: *Μοισαῖον ἅρμα.* This is for P. a grand occasion. — **τετράορον**: Böckh sees an allusion to the four triads, and sees too much.—66. **φιλέων φιλέοντ', ἄγων ἄγοντ(α)**: We should say, in like manner, "lip to lip, and arm in arm," so that it should not appear which loves, which leads. Whether this refers to Hippokleas or to Pindar depends on the interpretation of *χάριν*.

Ἐπ. δ'.—67. **πρέπει**: "Shows" what it is.—69. **κἀδελφεοὺς μὲν ἐπαινήσομεν**: With Hermann. Thorax, Eurypylos, and Thrasydaios were at the headquarters of Mardonios before the battle of Plataia (Hdt. 9, 58).—70. **νόμον**: The state. Cf. P. 2, 86.—71. **ἐν δ' ἀγαθοῖσι κεῖνται**: Cf. P. 8, 76: *τὰ δ' οὐκ ἐπ' ἀνδράσι κεῖται.* Some MSS. have *κεῖται* (*schema Pindaricum*), for which see O. 11 (10), 6. *ἀγαθοῖσι* in the political sense.—72. **πατρωίαι**: Another mark of the youthful aristocrat. Besides, Pindar had nothing to hope for from the mob.

PYTHIA XI.

According to the Scholia, Thrasydaios, a Theban, was victorious, as a boy, in the foot-race, Pyth. 28 (Ol. 75, 3 = 478 B.C.), the year after the battle of Plataia. He was long afterwards victorious in the *δίαυλος*, Pyth. 33 (Ol. 80, 3 = 458 B.C.), before the battle of Tanagra. The expression *γυμνὸν στάδιον* (v. 49) has led some to suppose that the earlier victory is meant. See the passage. The failure to mention the trainer of Thrasydaios may mean that Thrasydaios, like Hippokleas of P. 10, had outgrown his attendant, although in a poem supposed to be full of obscure hints we might see in Pylades and in Kastor the reflection of that unnamed friend. The ode shows that Thrasydaios belonged to a wealthy and prominent family. His father had been successful at Pytho (v. 43), and another of the same house had gained a victory with a chariot at Olympia (v. 47). The song was sung in the procession to the temple of Ismenian Apollo, to whom the prizer was to return thanks for the guerdon of a victory.

Pindar calls on the daughters of Kadmos and Harmonia to chant Themis and Pytho in honor of the victory of Thrasydaios, which he won in the land of Pylades, the host of Orestes (vv. 1–16).

Upon this invocation — an unbroken sentence that extends through a whole triad and bristles with proper names—follows the familiar story of Orestes, which ends here with the death of Klytaimnestra and her paramour, Aigisthos, a myth which hardly seems to belong to a joyous *epinikion* (vv. 17–37).

If Pindar had kept his usual proportion, the story would have extended through the second triad, but, with a common poetical device, he exclaims that he has been whirled out of his course, summons the Muse to fulfil the promised task, and praises the achievements of Pythonikos, the father, and Thrasydaios, the

son, recounting how the house had won in the chariot-race at Olympia and put to shame their rivals at Pytho (vv. 38–50).

Then, putting himself in the victor's place, P. prays for a right spirit, for the love of what is noble, for self-control in the midst of effort. Hence the middle rank is best, not the lofty fate of overlords. But if the height is scaled, then avoid insolence. Such a noble soul is Thrasydaios, son of Pythonikos; such Iolaos, son of Iphikles; such Kastor and Polydeukes, sons of the gods, who dwell one day at Therapnai, one within Olympos (vv. 51–64).

The eleventh Pythian has given the commentators much trouble. In most of the odes the meaning of the myth, its office as an incorporation of the thought, can, at least, be divined. Here the uncertainty of the date and the unusual character of the story combine to baffle historical interpretation. Historical romances have been framed to fit the supposed fortunes of the house of Thrasydaios. The figures of Agamemnon, Klytaimnestra, Kassandra, Orestes, have been made to represent, now political characters, now political combinations and conflicts. What does the praise of the middle estate mean? What light does that throw on the question of the date? Or are we simply to say that the poem belongs to a period in Pindar's earlier career, when he had not yet acquired the art of handling the myth, and is the story of Orestes a mere ornament, without deeper significance?

The two main difficulties, then, are the selection of the myth of Orestes and the praise of the middle estate. Apart from all historical side-lights, which here seem to confuse rather than to help, the meaning of the myth of Orestes is given by the poet in the line *ἴσχει τε γὰρ ὄλβος οὐ μείονα φθόνον* (v. 29). This is true of all the figures in the piece—Agamemnon, Klytaimnestra, Aigisthos, Orestes. Pindar does not carry out the story of Orestes, simply because he feels that he might do what some of his commentators have done so often, and push the parallel between the hero of the myth and the hero of the games too far. So he drops the story, as he has done elsewhere—drops it just as Bellerophon is dismissed (O. 13) when his further fortunes would be ominous. The return to the praise of Thrasydaios and his house is, however, a reinforcement of the moral Pindar has just been preaching—the moral that lies in the myth—and when he reaches the point at which the house of Thrasydaios put the

Greeks to shame by their speed, he pauses and prays for moderation, the corrective of too great prosperity. This is all too high for him, the glory is too great. So, in the commonwealth, he chooses the middle station and dreads the fortunes of tyrants. The feats he aims at are within the common reach. And yet even the highest is not in danger of envy, if there is no o'erweening pride nor insolence. Witness Iolaos, a Theban, townsman of Thrasydaios; witness Kastor and Polydeukes, brothers of Klytaimnestra. Doubtless this is not all that the poem means—but shall we ever know more?

The first triad is occupied with the introduction. The myth begins with the beginning of the second triad, but is stopped in the third triad by the whirl (v. 38), which prepares the return to the victor and his house.

The rhythms are logaoedic.

Στρ. α'.—1. **Κάδμου κόραι**: O. 2, 24: *ἔπεται δὲ λόγος εὐθρόνοις | Κάδμοιο κούραις.*—**Σεμέλα . . . ἀγυιᾶτις**: "Neighbor." One would expect a special office, as in the case of *Ἀπόλλων ἀγυιεύς*, for Semele is a special favorite (O. 2, 28), and lives at the court end of Olympos. Ov. Met. 1, 172: *plebs habitat diversa locis: a fronte potentes caelicolae clarique suos posuere penates.*—2. **Ἰνὼ δὲ Λευκοθέα**: Familiar from Od. 5, 334 on. Comp. O. 2, 33.—3. **ἀριστογόνῳ**: Mommsen reads (with the Schol.) *ἀριστογόνου*, but Herakles does not need the adjective, and it is time for Alkmena to have it.—4. **Μελίαν**: Who bare Ismenios and Teneros to Apollo, Paus. 9, 10, 5.—**χρυσέων . . . τριπόδων**: Golden tripods were sent to this shrine by the *Θηβαγενεῖς*—the old pre-Boeotian stock—and the high-priest was chosen yearly from the *δαφνηφόροι*.—5. **Λοξίας**: Oracular name in connection with an oracle. So P. 3, 28.

Ἀντ. α'.—6. **μαντίων**: More natural than *μαντείων = μαντευμάτων* (Schol.). The divination was *δι' ἐμπύρων*.—7. **Ἁρμονίας**: Wife of Kadmos.—**ἐπίνομον**: With *στρατόν*. *ἐπίνομον* is glossed by *σύννομον*, but the other version seems more natural: *τὰς* [sc. *ἡρωΐδας*] *ἐπινεμομένας καὶ ἐποπτευούσας τὰς Θήβας*. *ἐπίνομον* would then be proleptic. The host of heroines is invited to visit (*ἐπίνομον*) the shrine in a body (*ὁμαγυρέα*), and the three daughters of Harmonia (v. 7) are to sing (v. 10).—8. **καλεῖ**: Sc. **Λοξίας**.—9. **Θέμιν**: Gaia was the first, Themis the second mistress of the Pythian shrine. See note on P. 4, 74.—10. **γᾶς ὀμφαλόν**:

See P. 6, 3.—**κελαδήσετ(ε)**: We have a right to call this a subjunctive. See O. 6, 24. — **ἄκρᾳ σὺν ἑσπέρᾳ**: "The edge of even," "nightfall." See the commentators on So. Ai. 285, where Jebb translates this passage "at fall of eventide."

Ἐπ. α′. — 12. **χάριν**: Apposition to the action. *κελαδήσετε = ποιήσεσθε κέλαδον.* "To grace."—**ἀγῶνι . . . Κίρρας**: P. 10, 15: *ὑπὸ Κίρρας ἀγῶν | πέτραν.*—13. **ἔμνασεν**: Causative. The herald was the agent. Comp. P. 1, 32: *κᾶρυξ ἀνέειπέ νιν.*—14. **ἐπί**: With *βαλών.*—15. **ἀρούραισι Πυλάδα**: The father of Pylades was Strophios, king of Phokis.—16. **Λάκωνος**: Orestes was made king of Lakedaimon, acc. to Paus. 2, 18, 5.

Στρ. β′.—17. **τόν**: The relative begins the myth, as often. See Index.—**Ἀρσινόα**: By others called *Λαοδάμεια, Κίλισσα.*—18. **ὕπο = ὑπέκ**: Cf. O. 5, 14: *ὑπ' ἀμαχανίας*, 6, 43: *ὑπ' ὠδῖνος.*—**κἀκ**: So after Bergk's *κἠκ* for the simple *ἐκ* of the MSS., which gives a harsh construction.—19. **ὁπότε**: See P. 3, 91. — **Δαρδανίδᾰ**: With *κόραν.*—20. **Ἀγαμεμνονίᾳ | ψυχᾷ**: O. 2, 13.—21. **ἀκτὰν παρ' εὔσκιον**: *παρά* not strictly as in prose, not "along the shore," but "to the stretch of the shore."

Ἀντ. β′.—22. **νηλὴς γυνά**: On the position, see O. 1, 81; 10 (11), 48; P. 12, 17. — **Ἰφιγένει(α) . . . σφαχθεῖσα**: Rather than *τὸ σφαχθῆναι, ὅτι ἐσφάχθη, σφαγή.* See O. 3, 6; P. 2, 23.—**ἐπ' Εὐρίπῳ**: At Aulis.—24. **ἑτέρῳ λέχεϊ δαμαζομέναν**: The paraphrast: *ἑτέρῳ ἀνδρὶ μισγομένην.* Fennell tr. "humiliated by another connection on Agamemnon's part." This would bring in Kassandra, but the sense cannot be extracted from the words. Pindar enlarges on the more shameful alternative, "guilty passion and sensual delight." — 25. **ἔννυχοι πάραγον κοῖται**: P. 2, 35: *εὐναὶ παράτροποι.* —**τὸ δὲ νέαις, κτέ.**: Inevitable Greek moralizing, as inevitable to Pindar as to Euripides.

Ἐπ. β′.—27. **ἀλλοτρίαισι γλώσσαις**: "Owing to alien tongues," as if *δι' ἀλλοτρίας γλώσσας.*—29. **ἴσχει τε . . . ὁ δέ**: Cf. P. 4, 80.—**οὐ μείονα**: Sc. *τοῦ ὄλβου.* Prosperity is envied to its full height. The groundling may say and do what he pleases. No one notices him.—30. **χαμηλὰ πνέων**: Comp. O. 10 (11), 102: *κενεὰ πνεύσας*, N. 3, 41: *ἄλλοτ' ἄλλα πνέων.*—**ἄφαντον βρέμει**: To him who lives on the heights the words and works of *ὁ χαμηλὰ πνέων* amount to

nothing more than an "obscure murmur." The contrast is, as the Scholiast puts it, between *ὁ ἐπιφανής* and *ὁ ἀφανής*.—31. **μὲν . . . τ(ε)**: O. 4, 12.—32. **χρόνῳ**: P. 4, 78: *χρόνῳ ἵκετ(ο)*. — **κλυταῖς ἐν Ἀμύκλαις**: Homer puts the scene in Mykenai, Stesichoros in Amyklai. Acc. to O. Müller, Amyklai was the old capital of the Pelopidai, and the same city that Homer calls Lakedaimon. See Paus. 3, 19, 5, on the statue of Kassandra and the monument of Agamemnon at Amyklai.

Στρ. γ'.—33. **μάντιν . . . κόραν**: "Prophetic maid," or "maiden prophetess." — **πυρωθέντων | Τρώων**: Not gen. absol. — 34. **ἁβρότατος**: Depends on **ἔλυσε**. "Reft of luxury." Such a combination as *δόμους ἁβρότατος = δόμους ἁβρούς, πλουσίους*, is very unlikely.—**ὁ δ(έ)**: Orestes. Return to the hero of the myth, v. 16. —35. **Στρόφιον**: See note on P. 4, 51.—**νέα κεφαλά**: So with Bergk for *νέᾳ κεφαλᾷ*. The paraphrast has *νέος ὢν ἔτι*, though that is not conclusive. The appositional nominative gives a tender touch.—36. **χρονίῳ σὺν Ἄρει**: Keep the personification. "With Ares' tardy help."—37. **ἐν φοναῖς**: Notice the effect of the plural. "Weltering in his gore." *θεῖναι* regularly with *ἐν* everywhere.

Ἀντ. γ'. — 38. **ἀμευσίπορον τρίοδον**: Lit. "path-shifting fork." The *τρίοδος* is the place where two roads go out of a third. Plat. Gorg. 524 A: *ἐν τῇ τριόδῳ ἐξ ἧς φέρετον τὼ ὁδώ*. See my note on Justin Martyr, Apol. II. 11, 8. "The place where three roads meet" is misleading without further explanation.—**τρίοδῶν**: Notice the prolongation of the last syllable, P. 3, 6. — 39. **ὀρθὰν κέλευθον**: vv. 1-16. The words *ὀρθὰν κέλευθον* suggest the paths of the sea, and the image changes.—40. **ὡς ὅτ(ε)**: Comp. O. 6, 2: *ὡς ὅτε θαητὸν μέγαρον*.—**ἄκατον εἰναλίαν**: For the figure, see P. 10, 51.—41. **Μοῖσα, τὸ δὲ τεόν**: For *δέ*, see O. 1, 36. With *τὸ δὲ τεόν*, comp. O. 5, 72: *τὸ δ' ἐμόν*.—**μισθοῖο**: In these matters P. is to us painfully candid. — **παρέχειν**: As *συνέθευ* is a verb of will, the future is not necessary.—42. **ὑπάργυρον**: "For silver." The double meaning, silver voice, is plain enough. Not so natural is I. 2, 8: *ἀργυρωθεῖσαι πρόσωπα μαλθακόφωνοι ἀοιδαί*. — **ἄλλοτ' ἄλλᾳ ταρασσέμεν, κτέ.**: "That is thy duty, to let it flit now this way, now that—now to father, anon to son." P. has already flitted from land (*τρίοδον*) to water (*πλόου*).

Ἐπ. γ'. — 43. **Πυθονίκᾳ**: Elsewhere *Πυθιόνικος*. Bergk con-

siders it a proper name. — 45. **ἐπιφλέγει**: Cf. O. 9, 23: *φίλαν πόλιν | μαλεραῖς ἐπιφλέγων ἀοιδαῖς.* For the sing. of a welded pair, see P. 10, 10, and for English usage Fitzedward Hall in Am. Journ. of Phil. IV. p. 424.—46. **ἐν ἅρμασι**: Cf. P. 2, 4: *τετραορίας . . . ἐν ᾇ κρατέων.* — 48. **ἔσχον**: O. 2, 10.—**θοὰν ἀκτῖνα**: "The swift halo," "swiftly the halo." Cf. P. 4, 179: *ταχέες . . . ἔβαν.* For *ἀκτῖνα*, cf. I. 3 (4), 60: *ἐργμάτων ἀκτὶς καλῶν ἄσβεστος αἰεί.* —**σὺν ἵπποις**: Not simply = *δι' ἵππων.*

Στρ. δ'.—49. **Πυθοῖ τε**: With preceding *μέν*, as v. 31.—**γυμνὸν ἐπὶ στάδιον**: "The bare course," usually opposed to the *ὁπλίτης δρόμος*, as I. 1, 23. Here the course, where the runner has nothing to help him; opp. to *ἐν ἅρμασι, σὺν ἵπποις.*—**ἤλεγξαν**: "Put to the blush."—50. **θεόθεν ἐραίμαν καλῶν**: P. often uses the first person when he desires to put himself in the place of the victor (O. 3, 45; P. 3, 110). A familiar trick of familiar speech, and suited to the easy terms on which P. stood with most of his "patrons." The sense "May the gods so guide my love for that which is fair that I may not go beyond the limit of my power." Others: *θεόθεν καλῶν*, "The goods the gods provide." There is not the least necessity for considering *ἐραίμαν* as = *ἐραίμαν ἄν.*— 51. **μαιόμενος**: The participle is restrictive, *ὥστε τὰ δυνατὰ μόνον μαίεσθαι.*—**ἐν ἀλικίᾳ**: "In my life's bloom."—52. **τῶν γὰρ ἅμ πόλιν, κτέ.**: Some see in this an oblique reference to the men who were carrying things with a high hand at Thebes in 478 B.C. For the condition of Thebes at the time of the Persian war, see the speech of the Thebans in Thuk. 3, 62: *ὅπερ δέ ἐστι νόμοις μὲν καὶ τῷ σωφρονεστάτῳ ἐναντιώτατον, ἐγγυτάτω δὲ τυράννου, δυναστεία ὀλίγων ἀνδρῶν εἶχε τὰ πράγματα.*—**μάσσονι** = *μακροτέρῳ*, the MS. reading, which is unmetrical (Bergk). *μ.* = *μείζονι.* See P. 2, 26: *μακρὸν ὄλβον.*

Ἀντ. δ'.—54. **ξυναῖς δ' ἀμφ' ἀρεταῖς**: *ξυναὶ ἀρεταί* are achievements that are within the reach of all, that are open to all (Dissen). Mezger prefers "Excellences that inure to the good of all," such as victories. This is *τό γ' ἐν ξυνῷ πεπoναμένον εὖ* of P. 9, 101. Jebb: "Those virtues move my zeal which serve the folk." But the stress is laid directly on the avoidance of envy.—**τέταμαι**: "I am at full stretch" as it were, with his arms about the prize. Comp. P. 9, 129: *ὃς δ' ἂν πρῶτος θορὼν | ἀμφί οἱ ψαύσειε πέπλοις.* —55. **ἅται**: The MSS. have *ἄτᾳ, ἄτᾳ.* The dat. makes no satis-

factory sense. *ἀμύνεσθαι* occurs only once more in P., and then in the common sense "to ward off" (I. 6 [7], 27). "The evil workings of envy are warded off" (pass.) makes a tolerable sense. This, of course, makes *φθονεροί* fem., for which we have analogy elsewhere. *ἅται* would embrace both human and divine (Mezger). *ἅται*, as a masc. nom. plur., "mischief-makers," "workers of *ἄτη*," would account for *φθονεροί*. For the metre read *ἅται ϵἰ* (synizesis).—**ἄκρον ἐλών**: Comp. P. 9, 128: *τέλος ἄκρον*, and I. 1, 51: *κέρδος ὕψιστον*.—56. **μέλανος . . . γενεᾷ**: I have rewritten the passage after Bergk with no great confidence. "A fairer end in black death does he find (than the *ὑβρισταί*), having bequeathed to his sweet race the favor of a good name, the highest of treasures."—58. **κράτιστον**: So Bergk for *κρατίσταν*.

Ἐπ. δ'. — 59. **ἅ τε**: Sc. *χάρις*. — **Ἰφικλείδαν**: As P. is praising transmitted glory he does not forget the genealogy of Iolaos and of the Dioskuroi.—60. **διαφέρει**: "Spreads [the fame] abroad." —**Ἰόλαον**: Iolaos and Kastor are coupled, I. 1, 16. 30, as the *διφρηλάται κράτιστοι*. — 62. **σέ τε, Ϝάναξ Πολύδευκες**: Cf. P. 4, 89. Polydeukes was the son of Zeus, and when Kastor fell, Zeus said to Polydeukes (N. 10, 85): *εἰ δὲ κασιγνήτου πέρι | μάρνασαι, πάντων δὲ νοεῖς ἀποδάσσασθαι Ϝίσον, | ἥμισυ μέν κε πνέοις γαίας ὑπένερθεν ἐών, | ἥμισυ δ' οὐρανοῦ ἐν χρυσέοις δώμασιν*.—63. **παρ' ἅμαρ**: "Day about," "every other day."—**Θεράπνας**: I. 1, 31: *Τυνδαρίδας δ' ἐν Ἀχαιοῖς δ' ὑψίπεδον Θεράπνας οἰκέων ἕδος*. N. 10, 56: *ὑπὸ κεύθεσι γαίας ἐν γυάλοισι Θεράπνας*. On the left bank of the Eurotas, where the Menelaïon commanded Sparta as the Janiculum Rome. "Nowhere does ancient Sparta come so vividly before the traveller as on the high plateau of Therapne, with its far-reaching view" (E. Curtius).

HERAKLES STRINGING BOW.
Coin of Thebes.

PYTHIA XII.

Midas of Akragas, a famous *αὐλητής*, master of the Athenian Lamprokles, who in his turn taught Sophokles and Damon, was victorious in *αὔλησις* twice, Pyth. 24 and 25, and likewise, according to the Scholia, at the Panathenaic games. We do not know positively for which of the two victories at Pytho this poem was composed; but if Pindar had been celebrating the second victory, he would, according to his usual manner, have mentioned the first. If this is the first victory, the poem belongs to the same year with P. 6 (494 B.C.), in which Pindar celebrated the success of another Agrigentine, his friend Xenokrates, brother of Theron, and we have in P. 12 one of Pindar's earliest odes.

The contest in *αὐλῳδία* (song with flute accompaniment) was abolished at the second Pythiad, and the game at which Midas won was the *ψιλὴ αὔλησις*. The antique *αὐλός*, like the old English flute, was a kind of clarionet, with a metallic mouth-piece, and one or two tongues or reeds. Midas had the ill-luck to break the mouth-piece of his flute, but continued his playing, to the great delight of his audience, and succeeded in winning the prize.

The poem is constructed on the usual Pindaric lines. It announces the victory, tells of the origin of flute music, the invention of the tune called *κεφαλᾶν πολλᾶν νόμος* (*πολυκέφαλος νόμος*), and returns to the victor with some not unfamiliar reflections on moil and toil linked with prosperity.

According to Mezger, *ἐφεῦρε*, v. 7, and *εὗρεν*, v. 22, which mark beginning and end of the myth, show the tendency of the poem. The value of the victory consists in its having been gained in an art invented by Athena.

Mezger notices a resemblance to O. 3 in the handling of the myth. In both poems the person of the victor is brought into

connection with the centre of the mythical narrative—the olive there, the *πολυκέφαλος νόμος* here.

The rhythms are dactylo-epitrite.

Στρ. α'.—1. **φιλάγλαε**: Not without allusion to the function of *Ἀγλαΐα*. O. 14, 13.—**καλλίστα βροτεᾶν πολίων**: Cf. P. 9, 75 (of Kyrene): *καλλίσταν πόλιν*.—2. **Φερσεφόνας ἕδος**: The whole island was presented by Zeus to Persephone *εἰς τὰ ἀνακαλυπτήρια* (the presents given to the bride when she first took off her veil).—**ὄχθαις . . . κολώναν**: The commanding position of this *ὑψηλὰ πόλις*, as P. calls it elsewhere, is emphasized by travellers, old and new. *ὄχθαις*: See P. 1, 64.—3. **ναίεις**: Heroine and city are blended, after Pindaric fashion. See P. 9, 75.—**Ἀκράγαντος**: The river.—*ϝάνα* = *ἄνασσα*.—4. **σὺν εὐμενείᾳ**: The favor that he is to find in his reception, not the favor that he has already found.—5. **στεφάνωμα**: The song as well as the wreath. See P. 9, 4.—**Μίδᾳ**: For the dat., see P. 4, 23. It is to Midas's honor that the offering is to be received.—6. **τέχνᾳ, τάν, κτέ.**: Acc. to the common tradition, Athena invented the flute, Olympos this special melody (*ὁ πολυκέφαλος νόμος*). P. modifies the tradition so as to give both to Athena. We cannot limit *τέχνᾳ* to Midas's art in this one melody, in spite of the coincidence of *ἐφεῦρε* and *διαπλέξαισα*.—8. **διαπλέξαισ(α)**: "Winding."

Στρ. β'.—9. **παρθενίοις** = *παρθένων*. The sisters of Medusa, Euryale and Stheno.—**ὑπό τ' ἀπλάτοις**: The virgins are bowed in grief, which position is better brought out by *ὑπό*, with the dat. On *ὑπό*, with the second word, see O. 9, 94.—**ὀφίων**: Acc. to another version, only Medusa had the snake locks.—10. **λειβόμενον**: After the analogy of *χεῖν* (I. 7 [8], 58: *θρῆνον . . . ἔχεαν*), and *δάκρυα λείβειν*. The *οὔλιος θρῆνος* brought with it a shower of tears (*ἀστακτὶ λείβων δάκρυον*, Soph.), hence the blending.—**σύν**: Almost equivalent to "amid."—11. **ὁπότε**: "What time." Cf. P. 3, 91.—**τρίτον . . . μέρος**: Medusa was one of three sisters. Cf. P. 4, 65: *ὄγδοον . . . μέρος Ἀρκεσίλας*.—**ἄνυσσεν**: "Despatched."—12. **εἰναλίᾳ τε Σερίφῳ τοῖσί τε**: So Hermann. *εἰναλίᾳ Σερίφῳ λαοῖσι*, the reading of the best MSS., makes *ι* in Σ. short. *τοῖσι* = *αὐτοῖς* = *Σεριφίοις*. If *λαοῖσι* is retained, it must be read as a dissyllable. Seriphos was turned into a solid rock, and the inhabitants, who had maltreated Danaë, mother of Perseus, were petrified by the apparition of the Gorgon's head.—13. **Φόρκοιο**:

The father of the three Graiai, as well as of the three Gorgons.—**μαύρωσεν**: "Blinded." The Graiai had one eye in common, of which Perseus robbed them in order to find his way to the abode of the Gorgons.—14. **Πολυδέκτᾳ**: Polydektes of Seriphos, enamoured of Danaë, made her his slave, and, pretending to desire wedlock with Hippodameia, invited the princes of the realm to a banquet, in order to receive contributions towards the *ἔδνα*. Perseus promised, as his contribution to this *ἔρανος*, the head of Medusa. — 16. **εὐπαρᾴου . . . Μεδοίσας**: Medusa is mortal, the others immortal. See the story in Ov. Met. 4, 794: *clarissima forma | multorumque fuit spes invidiosa procorum.* After she yielded to Poseidon, her hair was turned into serpents by Athena, of whose temple she was priestess, and with whom she vied in beauty. The transmutation of Medusa in plastic art from a monster to a beauty is well known.

Στρ. γ'.—17. **υἱὸς Δανάας**: On the position, see O. 10 (11), 34. —**ἀπὸ χρυσοῦ . . . αὐτορύτου**: The shower of gold in which Zeus descended to Danaë. I. 6 (7), 5: *χρυσῷ μεσονύκτιον νίφοντα . . . τὸν φέρτατον θεόν.* — 18. **φίλον ἄνδρα**: Perseus was special liegeman of Athena.—19. **τεῦχε**: The tentativeness of the inventor may be noted in the tense, as in the ΕΠΟΙΕΙ of the Greek artist, though in earlier times ΕΠΟΙΗΣΕ is more common (Urlichs). — **πάμφωνον**: Cf. O. 7, 12: *παμφώνοισί τ' ἐν ἔντεσιν αὐλῶν*, and P. 3, 17: *παμφώνων ἰαχὰν ὑμεναίων.* — 20. **τὸν . . . γόον**: On the long suspense, see O. 12, 5.—**Εὐρυάλας**: The eminence is due to the metrical form of the name.—**καρπαλιμᾶν γενύων**: "Quivering jaws."—21. **χριμφθέντα**: Lit. "brought nigh," "that assailed her ears." — **σὺν ἔντεσι**: "With the help of instruments" instead of the simple instrumental *ἔντ.* Cf. P. 4, 39.—22. **ἀνδράσι θνατοῖς ἔχειν**: This would seem to imply that she does not mean to use the flute herself. Still the story that Athena threw away the flute after she invented it, because it disfigured her face, is doubtless an Athenian invention aimed at the Bocotians.—**ἔχειν**: Epexegetic infinitive. — 23. **κεφαλᾶν πολλᾶν νόμον**: Fanciful explanation of the "winding bout," or "many-headed" tune.—24. **λαοσσόων**: The *αὐλός* called to games as well as battles.

Στρ. δ'.—25. **θάμα** = *ἅμα* (Bergk). See O. 7, 12.—**δονάκων**: For which Bocotia was famous.—26. **παρὰ καλλιχόρῳ . . . πόλει**: The dat. is more poetical than the acc. See O. 1, 20.—**Χαρίτων**: The

city of the Charites is Orchomenos. See O. 14, 3: ὦ λιπαρᾶς ἀοίδιμοι βασίλειαι | Χάριτες Ὀρχομενοῦ. — 27. **Καφισίδος**: The nymph Kopaïs.—**πιστοὶ χορευτᾶν μάρτυρες**: The *αὐλός* is the time-keeper, and so the witness of the dances.—28. **ἄνευ καμάτου**: Allusion to the mishap of Midas, though the story may have been imported.—29. *νιν* = *κάματον*.—31. **ὅ** = *ὅς*.—**τιν(α)**: Sc. *σέ*. Some read *τίν* = *σοί*, dependent on *δώσει*.—**ἀελπτίᾳ βαλών**: "Smiting with unexpectedness." "With unexpected stroke." *ἀελπτία* is a *βέλος*. Less likely is *ἀελπτίᾳ* as semi-personification as Il. 7, 187: *κυνέῃ βάλε*, where the helmet catches the lot.—32. **ἔμπαλιν γνώμας**: Comp. O. 10 (11), 95: *νεότατος τὸ πάλιν*.—**τὸ μὲν δώσει, κτέ.**: While it will give part, will part postpone. A note of unsatisfied longing on the part of Midas.

TETHRIPPON.
Coin of Syracuse.

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